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Saturday 6 July 2013

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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

PACKHAM ON WILDLIFE

Chris Packham talks British wildlife, his drive for the ultimate picture and learning from mistakes



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ON TEST

24MP DIGITAL RANGEFINDER

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Leica's new 'M' Typ 240:
What exactly does £5,100 buy?



LANDSCAPES

PAGE 36

WHAT 'BAD' WEATHER?

Making the most of rainy days for really dramatic landscapes



SUBTLE COLOUR

Skills to improve your control

PAGE 18

TECHNIQUE

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Amateur Photographer For everyone who loves photography

VALUE for money is a complicated concept that requires measuring with care and personal requirements in mind. Just because something has a high price does not mean it is poor value, even if it is beyond our own financial reach. Many people confuse 'costly' with 'expensive' – 'cost' is a numerical fact, while 'expensive' is a term with its roots in our own relative experiences and options.

We need to appreciate these differences when we consider how we feel about the price of the Leica M (see pages 49–54). At more than £5,000, there can be no doubt that it is costly, but it is more relevant to determine whether it presents good value for all that money, or if it's simply overpriced.

I think we can all comprehend that the camera costs a lot to make, as it is full of metal, has a large, highly populated sensor, and is made in very low numbers by hand and by Germans. To turn that cost into good value, however, a camera must be durable and provide excellent handling and image quality. For some there is also great value in exclusivity. As illogical and impractical as such a measure might be, numerous brands base themselves solely on that desire to own what others do not.



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 15 JUNE WE ASKED...

Would you buy a camera without handling it first?



YOU ANSWERED...

A Yes, I'd happily buy without trying it 15%

B Yes, but only with a strong recommendation 30%

C No, I'd like to at least use it in a shop or at a show 49%

D No, I'd at least have to use it and see my pictures first 6%

THIS WEEK WE ASK...

Do you think the Leica M offers good value for money?

VOTE ONLINE www.amateurphotographer.co.uk

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We've Panasonic prizes worth more than £2,050 in the People at Work round of our APOY competition

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David Clark looks at the life and work of Henry Peach Robinson, an important pioneer of art photography who perfected the composite photograph

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APNews

News | Analysis | Comment | PhotoDiary 6/7/13



Very limited supplies have started to arrive in the UK

Leica admits M shortage, page 6



NX Galaxy has 4.8in screen • 3G and Wi-Fi compatible

SAMSUNG REVEALS FIRST ANDROID SYSTEM CAMERA

SAMSUNG has unveiled the first interchangeable-lens camera to house an Android operating system, the Galaxy NX, which is designed to give photographers smartphone-like connectivity.

The Galaxy NX should allow photographers to edit images on its 4.8in (HD TFT Super Clear) LCD screen before using Android software applications to quickly upload them to Flickr, for example.

'People don't always want to just take pictures with their smartphone,' said Todd Tieman, a Samsung digital imaging sales and marketing manager, who hailed the Galaxy NX as 'the whole digital-imaging process in a single device'.

The camera is due out in July, although a price is yet to be announced.

Incorporating 'Galaxy [smartphone] DNA', the new NX flagship is aimed at photo and technology enthusiasts who want to remain connected, according to Tieman.

The 20.3-million-pixel model features an APS-C-sized CMOS imaging sensor, an 'eye-level' (SVGA-resolution) EVF and ISO range of 100-25,600.



The Galaxy NX accepts MicroSD memory cards and is Micro USB-compatible. It has a claimed AF of eight milliseconds

Photographers can download apps from the Google Play store and access 'all things photo-related' using the on-board Camera Studio to customise settings with their most used apps and camera modes.

'You can create your final piece of art right in the device,' claimed Tieman.

A Story Album feature pulls together captured images on a timeline to help users organise their shots – reframing and resizing them to create 'digital photo books' to be shared on other devices.

Bundled with the kit will be 50GB of Dropbox storage, which is free for two years.

The Galaxy NX will be compatible with 3G, 4G and WiFi, plus Bluetooth connectivity.

Samsung has sought partnerships with mobile operators for 3G and 4G but, when asked at a London press briefing, refused to say which companies it has approached.

Samsung points out, however, that the camera will accept a SIM card from other devices for those who already have a mobile contract.

The camera's hybrid AF

system combines 105 phase-detection AF points with 247 contrast-detection AF sensors.

Samsung says that the shutter and sensor are all made in-house, as is the Drime IV processor that was also used on the previous flagship, the Wi-Fi-enabled NX300.

Also on board is full HD video and 'advanced noise reduction'.

Samsung describes the user interface as physically 'minimal' – referring to its lack of buttons – but does not expect it to alienate advanced users because they 'still have control'.

The camera's 30 smart modes include waterfall, vignette, HDR, miniature and light trails. Multiple exposure is also possible.

A smart mode suggest function gives users a choice of three modes, based on shooting conditions, while a drama setting allows them to choose their preferred action shot from a series of captured images.

There is also a photo suggest mode, borrowed from the Galaxy S4 Zoom smartphone (see page 6). This gives users 'location-based' recommendations.

SNAP SHOTS

● A man faces charges after allegedly threatening to 'blow up the Kodak Corporation'. A federal grand jury has returned a four-count indictment against Omer Fadhel Saleh Mohammed, 31, of Rochester, New York. If found guilty, he faces up to 10 years in jail for making hoax bomb threats. According to the indictment, on 24 September 2012, Mohammed made three phone calls to 911, telling the operator his acquaintances were terrorists who were going to blow up Kodak. He also stands accused of making a fourth call, on 24 January 2013, claiming that an acquaintance had hidden explosives at a location in Rochester. The defendant was arrested in February.



Do you have a story?

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SAMSUNG FISHEYE LENS FOR NX

SAMSUNG has unveiled a 10mm f/3.5 fisheye lens for its NX-system cameras.

Built for 'lightweight travel and outdoor shooting', the 72g lens features seven elements in five groups and includes an aspherical lens.

It should deliver the 35mm viewing-angle

equivalent of a 15.4mm lens and has a seven-blade, circular aperture diaphragm.

iScene options include beauty shot, night and sports.

The lens – the 13th in the NX range – will be launched later this year at a price yet to be announced.



A week of photographic opportunity PHOTO DIARY

Wednesday
3 July

EXHIBITION True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com. **EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0QJ. Tel: 01229 860 010. Visit www.golakes.co.uk.



IAN GIBSON/AMBER

Thursday
4 July

EXHIBITION Take a View Landscape Photographer of the Year, until 7 July at King's Cross station, London N1 9AP. **EXHIBITION** Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk.



JASWANT DASINGH

Friday 5 July

EXHIBITION One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

EXHIBITION Trailblazers by Anita Corbin until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit [www.twmuseums.org.uk](http://twmuseums.org.uk).

Saturday 6 July

DON'T MISS Vintage fete (11am-5pm) at Smallhythe Place, Tenterden, Kent TN30 7NG. Tel: 01580 762 334. Visit www.nationaltrust.org.uk.

EXHIBITION Fragile: Photographing Nature, Beauty and Memories, last day at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Sunday 7 July

DON'T MISS Photography workshop (11am-4pm) at Bateman's, East Sussex TN19 7DS. Tel: 01435 882 302. Visit www.nationaltrust.org.uk.

DON'T MISS Classic Car Rally (10am-noon) at Sheffield Park and Garden, near Uckfield, East Sussex TN22 3QX. Tel: 01825 790 231. Visit www.nationaltrust.org.uk.

Monday 8 July

EXHIBITION Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

Tuesday 9 July LATEST AP ON SALE

EXHIBITION Voices from Westminster by John Stewart Farrier, until 13 July at Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit www.thestrangegallery.co.uk. **EXHIBITION** Georgia by Vanessa Winship, until 28 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.



Demand outstrips supply, admits firm

LEICA ISSUES WARNING OVER M ORDER DELAYS

LEICA has warned photographers to expect delays when ordering the Leica M, telling dealers this has been triggered by 'enormous demand' for the camera.

In a letter sent to Leica dealers, Leica Camera's chief operating officer Markus Limberger apologised for the delays, saying it was largely caused by the 'elaborate manual process' used to make the Leica M.

He told dealers that demand has 'far exceeded our expectations', resulting in unavoidable delays to deliveries. 'Please rest assured that we are investing an enormous amount of time and effort in the sustainable expansion of our production capacities, naturally in full compliance with our commitment to absolute quality.'

In the 10 June letter, he added: 'Despite the very high demand, particularly of the Leica M, the quality of our products and the high precision in our production

maintains our high standard.'

The German company plans to open an 'ultra-modern' factory in Wetzlar next year to 'satisfy production demand' and is recruiting more specialists and trainees.

Limberger continued: 'The sum total of these measures will relieve pressures in the production process and simultaneously lead to considerably shorter order-fulfilment times.'

David Bell, managing director of Leica Camera Ltd, said that 'very limited supplies' have started to arrive in the UK, adding that the 'picture is set to improve into the summer'.

He told AP: 'The difficulty for us is that we are currently unable to match demand.'

'There will always be waiting times as we are a relatively small company.'

'However, this new M is proving a longer wait.'

SMARTPHONE SPORTS 10X OPTICAL ZOOM

SAMSUNG has installed a 10x optical zoom lens on its latest smartphone, the Galaxy S4 Zoom.

Billed as a high-end compact combined with a smartphone, the Galaxy S4 Zoom features a 16-million-pixel CMOS imaging sensor, optical image stabilisation and a xenon flash.

The Galaxy S4 Zoom, which features a 4.3in AMOLED display, is due out in the UK this summer.

The maximum ISO is 3200 and Samsung claims it can shoot at up to 4fps.

A twist of the zoom ring is designed to allow the user to capture an image and instantly share it with the person they are speaking to on the phone, via MMS.

A smart mode aims to ensure the best



photo possible image by choosing from a series of preset modes. These include HDR, waterfall and sunset.

The smartphone is NFC, Wi-Fi and Bluetooth compatible.

The device weighs 208g and measures 125.5x63.5x15.4mm.

SNAP SHOTS

● Nikon has made its 80 millionth Nikkor lens as it celebrates the 80th anniversary of the brand – adding five million in the past seven months alone. Nikkor lenses debuted in 1933 and were first paired with the company's SLRs in 1959 when the Nikon F came out. The Nikon 1 line of CSCs, the first of which was launched in October 2011, has boosted lens production.

● TV channel CNN has urged photographers to submit images showing how they will be 'welcoming in the summer'. 'We're asking them to share their photos and videos of their celebrations from this year and years past, which will then feature as part of CNN's coverage online and on air,' said a spokesman. For full details visit edition.cnn.com/SPECIALS/cnn-celebrates-on-cnn-2/

● Nikon has launched a limited-edition 'luxury leather' camera bag for its Nikon 1 system, in a tie-up with British designer JW Anderson. Priced £85 and out in black, white, blue and orange, the bags are designed to hold a Nikon 1 camera and at least one lens. Visit store.nikon.co.uk.



Do you have a story?

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Better in low light, claims firm

REVAMPED SONY RX100 ADDS HOTSHOE

SONY has upgraded its Cyber-shot DSC-RX100 high-end compact, adding an accessory shoe, back-illuminated sensor, tiltable screen and higher ISO sensitivity.

The RX100 II, which will eventually replace the RX100, features an f/1.8 Carl Zeiss Vario-Sonnar T* lens and 'back-illuminated', 1in-type, 20.2-million-pixel imaging sensor designed to improve images in low light.

Due out in mid-July, priced £650, the RX100 II has a top ISO of 12,800 (compared to ISO 6400 on the RX100) and noise suppression equivalent to '1-stop-lower sensitivity', according to Sony.

The LCD screen is built to tilt upwards by 84° and down 45°.

Also new is a step zoom (28mm, 35mm, 50mm, 70mm and 100mm focal-length options), full HD video and compatibility with Near Field Communication (NFC), the first Sony model to feature this type of wireless functionality.

NFC allows the photographer to transfer



images to a smartphone by touching it against the camera. This allows them to view the pictures and remotely activate the shutter, for example.

The 'multi-interface' accessory shoe is compatible with Sony's HVL-F20M flashgun and a £55 remote control that allows the user to trigger the shutter release and control the camera's zoom, for example.

Accessories also include a grip (AG-R1, priced £10) and a 49mm-thread filter adapter (£25).

The Sony Cyber-shot DSC-RX100 II represents a significant upgrade to what was already an excellent compact camera. Improvements to the sensor will allow for higher ISO sensitivities to be used, with less visible noise. But more importantly, there will also be less noise in the ISO 80–400 range, which will be welcomed by photographers. The addition of a hotshoe, optional electronic viewfinder and remote

TECHNICAL COMMENT

Richard Sibley Technical editor

release elevates the RX100 II from being an excellent compact camera to a serious tool for serious photographers – the best compact we have recently tested just got better.



SONY TWEAKS FULL-FRAME RX1

A NEW version of Sony's RX1 full-frame digital compact, the Cyber-shot DSC-RX1R, dispenses with the low-pass filter in a bid to boost image quality for high-end enthusiasts and professionals.

Frederick Lange, head of digital imaging at Sony Europe, explained that the inclusion of a low-pass filter – used to avoid the moiré effect – reduces image detail.

'We are targeting someone who is used to using high-end professional gear,' he said.

Sony claims to have optimised the camera's processing functions to 'maintain image sharpness without compromising lens/sensor performance'.

Due in shops in August, the RX1R will cost £2,600, the same as the RX1 announced last year.

OLYMPUS FREED FROM 'ON ALERT' SHARES TAG

OLYMPUS has welcomed a Tokyo Stock Exchange decision that removes the 'on alert' designation of its shares following the £1.1 billion accounting scandal.

Japanese officials had labelled Olympus shares as 'securities on alert' since 21 January 2012 because the firm was 'deemed an entity that had a substantial need for improvements in its internal control system etc... related to past activities regarding deferral in posting of losses'.

Olympus Japan said it has 'worked on restructuring the internal control system on a group-wide basis and promoted drastic reforms to restore trust'.

Meanwhile, Japanese police have arrested three businessmen on suspicion of receiving bribes in exchange for covering up Olympus losses as part of the scandal, which was exposed in 2011.

The men had already been indicted for releasing false financial statements, according to the *Japan Daily Press*, which named the arrested men as Nobumasa Yokoo, 59, Taku Hada, 50, and Hisashi Ono, 51.

KODAK TO CEASE ACETATE FILM BASE

EASTMAN Kodak is to stop making acetate base, a key component used to make photographic film, but insists its current supply will last years.

A spokeswoman for the US company, which is based in Rochester, New York, said it had 'chosen to look at alternative sources of acetate supply for the future'.

She added: 'We have built years' worth of acetate base. That inventory, in combination with our ability to alternatively

source acetate when we need additional capacity, makes us confident that Kodak will continue to meet customer demand for the foreseeable future.'

The firm refused to say whether the move will cost a reported 60 jobs, but admitted that changes to its traditional businesses will involve adjusting staff numbers.

It is also not clear who will be making acetate base for Kodak under the new arrangements.

AP
THIS
WEEK
IN...

1926

by the fact that we can vastly improve upon our former efforts. One glaring fault may be that we tried to record a pair of moving horses broadside on. Everything else was quite nice, but perhaps the horses' feet were blurred and possibly too large in proportion to the rest of their bodies. The error which we made was using a shutter speed too slow to meet the needs of the subject. If there is not a higher speed than a real 1/100th second, do not attempt an exposure when the horses and machine are moving along the straight.

Mostly, after finishing a cut along one side of a field, the horses are pulled up, and drawn in a little preparatory to commencing another long cut. Here is a chance for any type of camera, however simple. Do not fire the shutter the first time you see the horses in the above position; they will come again many times.

Set the focussing adjustment on this position, arrange the horses nicely in the finder, and leave space in front for the horses to walk into. If the heads in the finished print are close up to the edge, re-expose and re-expose,

The photographic pitfalls of haymaking were explored this week in 1926. George E Green wrote that 'we can vastly improve upon our former efforts'. He cautioned: 'One glaring fault may be that we tried to record a pair of moving horses broadside on. Everything else was quite nice, but perhaps the horses' feet were blurred and possibly too large in proportion to the rest of their bodies. The error which we made was using a shutter speed too slow to meet the needs of the subject. If there is not a higher shutter speed than a real 1/100th second, do not attempt an exposure when the horses and machine are moving along the straight.'



SNAP SHOTS

● The RHS Photographer of the Year has opened for entries, offering a top prize of £1,000.

Amateur and professional photographers are invited to enter the annual contest, which features six adult categories, including one dedicated to 'people in the garden'. Judging will be chaired by photographer Clive Nichols and the contest closes on 1 November 2013. For details visit www.rhs.org.uk/photocamp.

● Olympus Pen E-PL5 and E-PM2 customers can claim a free 17mm f/2.8 M.Zuiko pancake lens on purchases made until 15 September 2013. Customers need to register their camera and must have bought it from an authorised dealer before the lens is sent to them. For details visit www.olympus.co.uk/promotions.



Do you have a story?

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Duo wins Deutsche Börse prize

PHONE PICS AND 'SCREEN GRABS' WIN £30,000

ARTISTS who scoured the internet for low-resolution screen grabs and mobile-phone images have won this year's £30,000 Deutsche Börse Photography Prize, say organisers.

Oliver Chanarin from the UK and South African-born Adam Broomberg triumphed with images focusing on the 'War on Terror' (see image below).

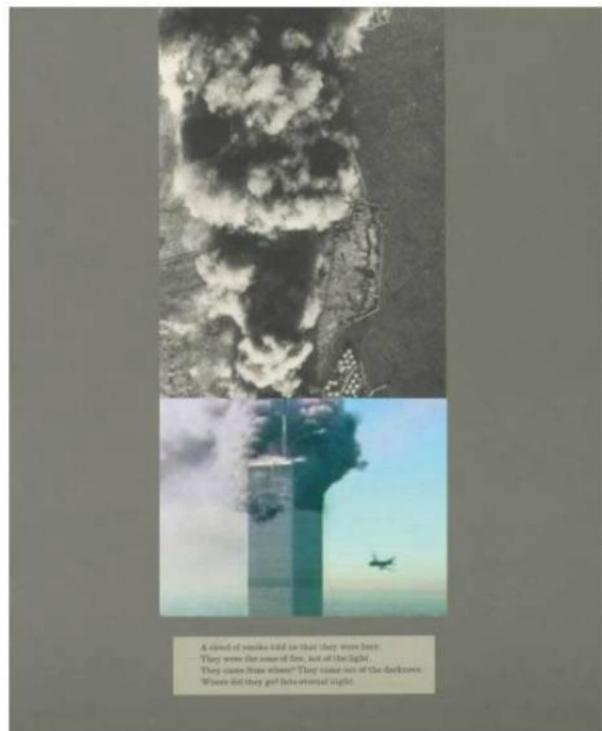
Their images run alongside the work of German poet Bertolt Brecht in a project entitled *War Primer 2*, a book published in 2011 as a modern-day version of Brecht's 1955 publication, *War Primer*.

A spokesman for the Photographer's Gallery,

which organises the annual competition, said: 'Through the layering of photographic history, Broomberg and Chanarin offer a critique of photographs of contemporary conflict and their dissemination – a theme that has been at the centre of their practice for 15 years.'

Judges praised the pair for the way they 'pushed the boundaries of the medium, exploring the complex relationship between image and text while drawing on elements from both the past history of photography and the present image economy'.

The Deutsche Börse Photography Prize 2013 was awarded to a photographer who had made a 'significant contribution to the medium of photography either through an exhibition or publication, in Europe between October 2011 and 30 September 2012'.



© ADAM BROOMBERG AND OLIVER CHANARIN

CLUB NEWS

Club news from around the country

EXMOUTH PHOTO GROUP

Members host an exhibition of their work from 4-17 July at A la Ronde, Summer Lane, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk

VIEWFINDERS OF ROMSEY CAMERA CLUB

The club stages its annual show from 27-28 July at King John's House, Church Street, Romsey, Hampshire SO51 8BT, 10am-4pm. Tel: 01794 512 200. Visit www.viewfinderscameroclub.org.uk

JESSOPS' BOUNCE-BACK CONTINUES

JESSOPS has resurrected its stores in Harrogate in North Yorkshire, Nottingham and Ipswich in Suffolk under the chain's new owner Peter Jones. The Harrogate branch has created nine jobs, the shop in Ipswich employs ten staff, including a former manager and deputy manager, while the Nottingham outlet has 15 staff.

Jessops now runs 24 stores.



WHITE WALL



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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

EXHIBITION

Elisabeth Blanchet: Prefabs – Palaces for the People

Until 2 August. Photofusion, 17a Electric Lane, London SW9 8LA. Website: www.photofusion.org. Tel: 0207 738 5774.

Open Mon-Wed, Fri-Sat 11am-5pm, Thu 11am-7pm. Admission free.

OUR MORE venerable readers may remember the rise of the post-war prefabricated homes – boxlike steel bungalows designed to combat the great housing shortage. Despite their squat, almost ignominious design, something about these little houses seems to have endured. What exactly that is remains hard to define, but Elisabeth's Blanchet's project now being exhibited at Photofusion may provide some clue.

Eleven years spent engaging with the people who still live in these houses, and are currently fighting to save them, has given Blanchet the tools to create intimate and touching portraiture. A lesser photographer might have been less patient, less sensitive, but Blanchet's careful approach is all the more rewarding for the intimate, sympathetic portraits it creates.



Tractor Boys

By Martin Bogren
Dewi Lewis Publishing, £25, hardback,
60 pages, ISBN 978-1-90789-335-3

BOOK

A LITTLE-KNOWN tradition of Swedish youth culture is documented in this collection of images. In souped-up cars known colloquially as 'EPA Tractors', teenage boys gather outside a rural village to take turns in the centre of a circle of racing vehicles on a stretch of

isolated asphalt. Halfway between a rite of passage and a ritual dance, the game encapsulates the nihilism of disaffected youth. Bogren's black & white photography is sensitive and artful, his blurred exposures and frenetic frames giving a sense of immediacy to the action. He seems neither to judge nor condemn the participating teenagers – he simply observes, and proves to have a superb eye for an image amid chaos.



www.shothotspot.com

MOVED into a new area and not sure where to photograph? If so, this site might be worth checking out. A map-based resource, Shothotspot instructs the user to enter a location into the search bar and then provides a list of good photography spots, based on data gathered from sites like Flickr and Pinterest, as well as information submitted by users. An advanced search feature can help refine what you're looking for. Sometimes it's a little oblique to interpret, but like any social resource Shothotspot will really only be as good as its users make it.



CONDENSED READING

A round-up of the latest photography books on the market



© SONJA BRAAS



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BOOK

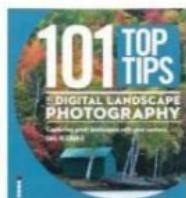
So Far

By Sonja Braas
Hatje Cantz, £35, hardback,
122 pages, ISBN 978-3-77573-646-6

THERE'S a little more to the story of this collection of landscapes than it first appears. Artist Sonja Braas presents several of her recent series in this book, mixing real landscapes with intricately crafted dioramas – artificial sets from zoos, botanical gardens

and even the artist's own hand.

The line of trust between viewer and photographer is intentionally crossed and recrossed, until you're unsure what's real and what isn't. A series on natural disasters – some real, some not – is particularly memorable. Something that at first glance feels quite typical has turned into one of the more daring books we've seen this year.



● 101 TOP TIPS FOR DIGITAL LANDSCAPE PHOTOGRAPHY by Carl Heilman II, £14.99

Carl Heilman II, £14.99 Carl Heilman II's top tips for shooting digital landscapes are heavily based around his personal experience, and as such they get quite specific. He's an advocate of using partly automated settings such as aperture priority, and admits he only uses manual to put the shutter on bulb mode. If you can overlook such cardinal sins, there's good writing and decent photography here. ● **PURIENNE**, by Henrik



Purienne, £29.99 Henrik Purienne provides a sun-drenched collection of holiday photos, featuring many images of models in gorgeous locations. The near-voyeurism of these images won't appeal to everyone, and even with the technical skill of Purienne's approach to lighting and form, some will simply find it too much. ● **I BELONG**



JARROW by Chris Harrison, £27.50 Jarrow, a town on the Tyne, has great personal significance for Chris Harrison, who has made it the subject of this book. While English towns can often make for charming photo subjects, the photography here is a little sub-par – a lot of the images look underexposed. ● **PHOTOGRAPHS**



1999-2008 by Joachim Froese, £32 Art photographer Joachim Froese has a distinctive approach but works in a variety of styles, and as such this nine-year collection both feels distinctive and has a pleasing variety to it. Working mostly in still life, Froese covers a number of emotional tones and produces several innovative collections – his 'Portrait of my Mother' series is especially clever.

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SENSOR UPGRADES

With the recent tie-up between Olympus and Sony, I'm wondering why Sony cannot offer Olympus camera users a sensor upgrade for owners of, say, E-620 or E-5 DSLRs. It would be a lot quicker and cheaper than getting a new camera, and I think the demand would be there. For example, I own an E-620 and would quite happily pay £200 or so for such an upgrade.

I think the E-620 is a fantastic camera. Checking the second-hand columns in AP, you hardly ever see one for sale. With the 12-60mm professionally weatherproofed zoom lens, autofocus is very fast indeed – and closest focus is only about 10cm!

AP has undoubtedly played a major role in the widespread uptake of higher-end digital cameras, so the possibility of periodic sensor upgrades would surely be commercially viable. So, for the E-620, a sensor upgrade from 12.3 to 16 million pixels for £200? Yes, please!

Stephen Shaw, via email

It really is about time we had upgradable cameras, Stephen. Now that AF and metering systems are about as good as they need to be for most people, it is only resolution and processing that make significant advances. Kodak talked about producing a DSLR with interchangeable sensors once, but never got to the stage of making it a reality – Damien Demolder, Editor

THE WISDOM OF WIDE

Back in AP 4 May, I read with interest the camera test by Richard Sibley on the Nikon Coolpix A. What particularly drew my attention was that both Nikon and Pentax have decided to fit their new top-end compact cameras with fixed 18.5mm f/2.8 lenses, which, when paired with APS-C sensors, produce the same field of view

as a 28mm lens on a full-frame camera. This contrasts with their current rival, the Fujifilm X100S, which is fitted with a lens that is the equivalent of a 35mm lens on a full-frame model.

My first 35mm SLR camera was a Pentax K-x, which I bought back in the mid-1970s. I decided against having a zoom lens because they were bulky and produced distorted

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

images. Instead, I built up a collection of prime lenses, each with a different focal length. Once I had acquired a 28mm lens, that was all I ever used. It stayed permanently on my camera as it was best suited for my subject matter – which was mostly buildings and landscapes. I therefore believe that Nikon and Pentax have made wise decisions in their choice of lenses.

Nigel Warner, Shropshire

The 'perfect' focal length is obviously a matter of personal preference, Nigel. I find 28mm a fraction too wide, but lots of other photographers, like you, think it ideal. Ricoh has included a '35mm mode' in its GR specifically for people like me, while people like you can enjoy the full width of the viewing angle and all the pixels on the sensor. Perhaps I'm just too shy to get close enough so I fill the frame! – **Damien Demolder, Editor**



GET THE DRILL OUT

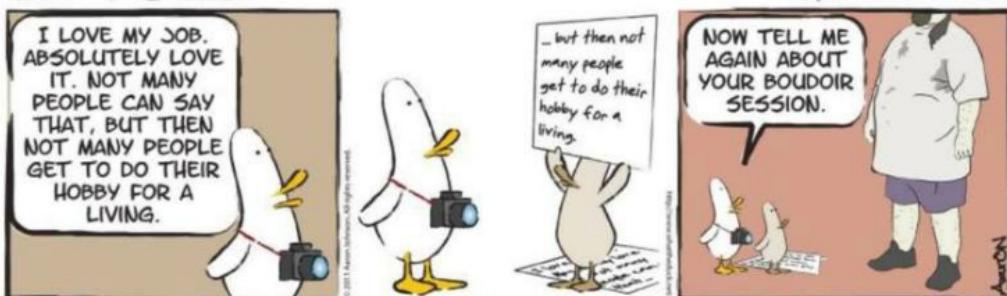
Am I alone in failing to comprehend why so many compact cameras are devoid of a built-in viewfinder these days? Last year, I bought a Panasonic Lumix DMC-LX5, which turns out to be a very fine camera, but on holiday in Croatia (to be recommended, by the way) it became almost impossible to frame pictures in the bright sunlight – so much so, that I subsequently bought an electronic viewfinder. While this does the job, it's stuck on top of the camera more or less begging to be knocked off.

I now see that Leica has launched its 'Mini M' X Vario compact camera, which although costing a mere £2,150, excludes a viewfinder. Before you panic, though, an electronic 'plonked-on-top' version can be bought for an additional £380.

Is it really beyond the wit of the camera makers to drill a hole through the camera and stick a bit of glass in it so I can see what I'm snapping? **Jeremy Griffiths, Cumbria**

I guess the problem is that viewfinders take up space, and manufacturers are constantly trying to make their cameras smaller. The obvious answer is not to holiday in bright places. I bet you don't have such problems in Cumbria – **Damien Demolder, Editor**

What The Duck



to Chris Gatum for his approval in *Appraisal*. Being a nice hot day, my wife and I called at the nearest pub. As I thought a hot car might damage my digital compact, I took it into the pub and placed it in a bag over the back of the seat.

When we finished our drinks and decided to go, I picked up my bag and found the zip undone and the camera gone! I asked the bar staff who the couple were sitting behind us, but they said they didn't know. So let it be a lesson to anyone reading this letter: don't take your eyes off your camera equipment, even for just one second!

Peter Johnson, Cheshire

That really is very unlucky, but you are right, you just can't assume your kit is safe when it is out of your sight – Damien Demolder, Editor

CORRECTING VERTICALS

With reference to Chris Newman's letter about correcting converging horizontals and verticals in Photoshop (AP 8 June), I fully

A DISTURBING TECHNIQUE

In Tom Mackie's guide to classic architectural photography (AP 18 May), did not mention a simple technique for avoiding converging verticals – to use a lens wide enough to include the top of the building when the lens axis is horizontal, and then crop off the bottom of the photo. This can be used with prints as well as digital capture.

Yet whatever technique is used, I don't always find the results very satisfying. I've attached my photo of the Jubilee Synagogue in Prague. It is in a narrow street, so to capture all the facade from directly in front I had to shoot with my Sigma 8-16mm lens at 9mm on my APS-C-format Nikon D90.

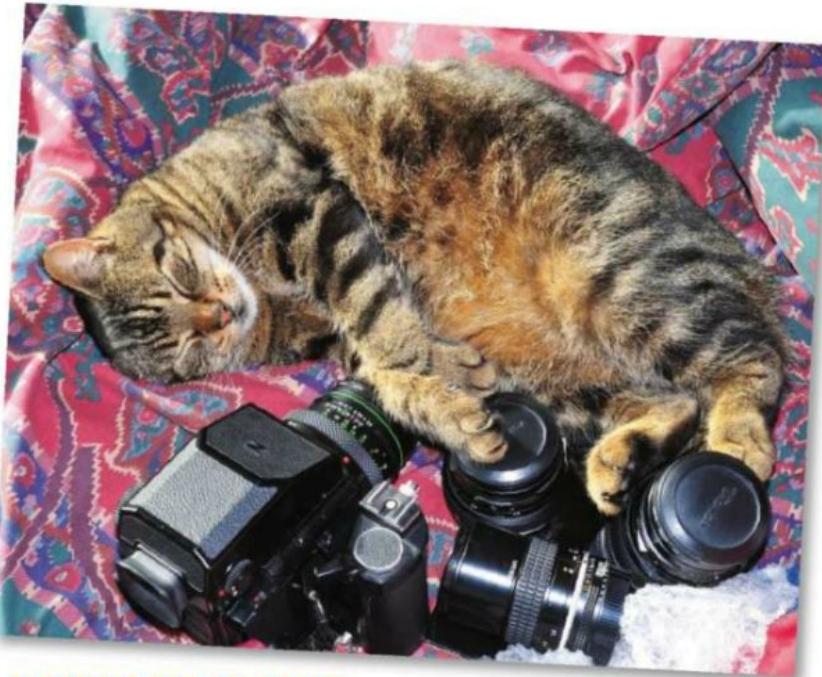
Photoshop Elements 8 corrected the verticals, although the angles were so great that I needed to run the process twice. I also wished I had shot at 8mm, the widest angle I could have managed, to give more space around the bottom corners of the building. Yet it is obvious that the upper floor is viewed from close below, as the underside of the arches are visible.



agree with him. However, there is a simple answer. When correcting the verticals only, correct them to about 95% or 96% of the true vertical. In this way, the illusion works, is acceptable and looks natural.

Chris is absolutely correct in saying that the use of a wider focal length would help compositionally. However, we must balance that with the fact that some zoom lenses increase the distortion as they become wider. Sadly, this also applies to prime lenses.

Charles Twigg, Surrey



CLEANING CAT-ASTROPHE

After a great day out in the sunshine photographing wild flowers, I settled down to clean all the pollen and dust from my trusty Bronica ETRs and its lenses, before starting on the Nikons. Then the phone rang, and when I came back I found that the cat had settled itself down in the middle of everything – liberally spreading cat hair over the lot. It was a good job I'd put the lens caps back on!

John Gilbey, via email

That happens to my portrait subjects sometimes – Damien Demolder, Editor

BACK CHAT

AP reader Melvyn Dover wonders whether we've reached the point where judges and others expect pictures to be manipulated

WHEN I was a child, our television was a black & white model. Colour sets were on their way – room-filling pieces of furniture with triple-pronged cathode ray tubes.

A family friend visited when a talking head was being broadcast. He wound me up, which was easy to do to a naïve child with plenty of imagination. He told me about colour television. 'Did you know,' he informed me, 'that you can change the heads over? To anyone you like?' I was amazed, which only fuelled his storytelling. 'Oh yes,' he went on, 'you can change the hair style and colour, and the clothes...'

I took in all in, open-mouthed. I had no idea the family friend was kidding. Some time after that we did acquire a colour television, and being a little older, I knew I was being told tales. Little did the family friend know, however, that he was merely ahead of his time.

Fast-forward to when I'm entering pictures for camera-club competitions. One entry was of a dog-rescue van. I'd spotted it parked outside my house when I went to close a bedroom window. What's more, there was a dog sitting behind the steering wheel. I rushed for the camera. When I looked at the result there was a bonus – another dog was sitting in the passenger seat. I lightened shadows and printed it off.

The judges, though recognising it as a humorous picture (not that they laughed), wondered whether I'd dropped the dogs in using software jiggery-pokery. No! I wanted to scream. It's 'as taken'. How dare they think I'd shot any old van, a couple of dogs and 'created' an image!

Other times, judges look at my photos and declare they would be better if something were missing. My picture of a kite surfer, they said, would be better if I had cut out an extra wave at the top of the frame. Cropping? Cloning? As long as it's not 'as taken'. It was hard enough getting a picture at all. There was I on the beach on a very windy day, camera loose but resting on top of the tripod to allow fast pans. Aware of having to keep salt spray out of the camera, buffeted and damp, yet what a pity there was an extra wave at the top of my print!

There was one competition entry of a boat in dry dock. Around the top gangways, people looked down watching the men at work. 'What a pity,' the judge decided, 'the people can't be cloned out!'

Have we reached a point where judges, and others, expect pictures to be manipulated? Alteration of image content is surely a different issue from adjusting exposure, saturation and cropping. Can nothing that's seen be believed? To my mind, it's ironic: put a picture in a newspaper and readers believe what they're seeing is a true record of events, without bias. I wonder whether competition judges look at pictures in newspapers with utter disbelief.





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PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

©David Ward

David Ward explains how he was forging his way through the snows of Norway when this slender stalk of grass caught his eye, and how great pictures aren't always postcard-pretty

THIS image was taken on the Lofoten Islands in northern Norway. I was there with a group and we'd been photographing the boat sheds – there's a whole row of sheds out of frame. A member of the group asked me to show him what I would photograph. I said, 'Well, I would walk away and see what else there is to see.' The row of sheds was all along the horizon line, so I walked between two of them. I came down about 15 yards and stumbled across this single stalk of grass sticking out of the snow. 'There you go,' I said. 'That's what I'll shoot!'

I wanted the grass to be perfectly sharp, and because it was windy and quite dark the only way I could do that was to have a shallow depth of field. It was in the middle of a snowstorm, and you can just see little streaks of snow against the boat shed.

I took an exposure of 1/8sec – not terribly short, but I figured that so long as a snowflake didn't actually hit the piece of grass at the point at which I exposed the film I'd probably get away with it! I was apprehensive that this meant the boat shed would be out of focus, but as soon as I saw it on the back of the ground-glass screen I thought, 'That's perfect!' I love the fact that it's out of focus. I love the little streaks of snow. I love the subtle difference in light between the snow and the sky – how on the right-hand edge the horizon line is quite defined, but when you look over towards the left edge the snow and sky have merged.

I suppose it's not a conventional composition because everything is in the middle, which isn't how you're 'supposed' to do it. And there are really only two or three elements to the picture. But I love the fact that it's a stripped-down image, and I'm especially fond of the subtle bit of red in the boat house. It's not an in-your-face red, and as almost all the wooden buildings in Norway are painted that colour for me it says something about that place.

I think this image has quite a lot of mood, and a sort of a melancholy about it. It's not a cheery, snowy postcard picture. It's overcast, and there's a hint that the snow's falling, but it doesn't feel joyous. One thing that annoys me about landscape photography is that there's a really strong

trend for people to constantly make 'happy' landscape pictures, especially when photographing snow. In fact, there's an almost Disney quality to the way people photograph it. However, I think that as there are so many different moods in the landscape when you're out there, and so many different ways it feels, that just to turn your back on all those other possibilities seems a little bit remiss.

The temperature was probably about -4°C on the day I took this shot and, to be frank, it was freezing cold and miserable. The main problem is getting your fingers to work, so it's important to have the right clothing. I have a pair of fingerless gloves with a split palm that folds back, and when it's really cold I might also wear a pair of silk gloves underneath. Alternatively, it's worth trying surgical gloves! I know it sounds weird, but they trap the heat from your body while allowing you to carry on working. It's all part and parcel of doing landscape photography – you have to be prepared to work in any conditions.

I know people don't like working in the rain or the snow because it can damage their cameras. The 5x4in is quite good in that respect because it's quite resistant to getting wet, so all I had to do was wipe the lens just before I pressed the shutter to make sure I removed any snowflakes. The cold makes this easier in some ways, because when the snow hits the lens it doesn't melt so much as bounce right off.

As I said earlier, I love the stripped-down nature of this shot. I think the counterpoint between the in-focus grass and the out-of-focus boat shed works very well. There is a sort of loneliness about it, and I don't know whether that's because of the single piece of grass or the solitary boat shed behind it. This is a completely stripped-down landscape, and I think that makes a powerful picture. It's not a happy photograph, but it's not a sad picture, either. I used the word 'melancholy' earlier, but it's perhaps not quite as miserable as that. There's something very Scandinavian about it – something that maybe we don't have a word for. Sometimes you can say something in a picture that you can't say in words. **AP**

David Ward was talking to Jon Stapley

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NIKON SP RANGEFINDER CAMERA, BLACK C/W 5cm f/1.1 NIKKOR-N + S-36 MOTOR DRIVE

The Nikon SP (P stood for professional) was introduced in September 1957 and was their finest and most innovative rangefinder camera. The viewfinder of the SP was the most comprehensive ever made. The viewfinder gave projected parallax corrected frame lines for the 50, 85, 105 and 135mm lenses that can be selected by a rotating dial under the rewind lever, a second built-in optical finder next to the viewfinder eyepiece with parallax marks for 28 and 35mm lenses. Shutter speeds from 1 to 1/1000th sec., BT and T, the addition of a delayed action, a self-timer (the first Nikon to do so), a motor drive coupling lug to accept the S-36 and S-250 motor drive units. Weight: 720g. It is fitted with the dramatic looking 5cm f/1.1 Nikkor-N. This lens was introduced in February 1956 and shown it Tokyo in May of that year. Aperture range f/1.1 – f/22, Angle of view 46°, 9 elements, focusing range 3ft (0.9m) to Infinity, filter size 62mm, weight: 12.25 ounces. According to factory records the total production was 1,046 consisting of 835 in Nikon bayonet mount and 211 in a Leica screw mount. The Nikon SP is fitted with the Nikon S-36 Motor Drive. We are always seeking to buy vintage Nikon equipment. Please contact us by telephone 020-7828 4925 or email us at info@graysofwestminster.co.uk for our offer.



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MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

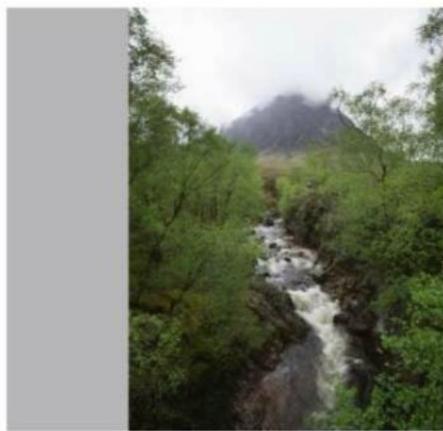
Martin Evening explains how to correct an oversaturated image using the Hue, Saturation and Luminance sliders

THE PHOTOGRAPH here of Buachaille Etive Mòr was shot from a bridge on a side road leading to Loch Etive in the Scottish Highlands. It's a great location and one that offers a number of interesting views. As is often the case in Scotland, the weather was decidedly wet and misty the day I was there, but this didn't lessen the opportunities to take some good photographs.

I find that a lot of photographers are fond of oversaturating their landscape images. This technique can be useful on an overcast day to add emphasis where there is subtle colour detail, but if it is overdone I believe you tend to lose the natural beauty that existed in the original scene.

In this step-by-step example, I show how to make use of the HSL/Color/B&W

panel that is available in both Camera Raw and Lightroom to fine-tune the Hue, Saturation and Luminance colour values using the Target Adjustment tool. Small changes made using the sliders in this panel can help create subtle (or not-so-subtle) changes to the colours in your photographs. In this particular example, I used these sliders to change the hue colour of the leaves, leave the saturation more or less as it was and boost the luminance. The biggest change I made was to soften the contrast and bring out as much detail as possible in the highlight and shadow areas.



1 This is how the raw original looked before I carried out any adjustments. As you can see, there is the usual problem of detail missing in the clouds and the shadows appear to be clogged up. I had to be careful not to overexpose this image too much otherwise I would have lost all the highlight detail in the sky.



4 I went to the HSL/Color/B&W panel, clicked to select the Hue tab and enabled the Target Adjustment tool. I then clicked on the leaves and dragged downwards with the mouse. This had the effect of making the leaves appear to have a slightly warmer hue.



7 Even when you visit a remote spot such as this, you can't help but bump into other people, or have them get in the way of your view. In this case my colleague Jeff Schewe could be seen in the picture, busy photographing the waterfall up ahead, so I obviously needed to fix this.



2 I went to the Basic panel in the Lightroom Develop module and tweaked the Exposure slider to apply a slight negative adjustment. I also set the Highlights slider to -100, which helped reveal more detail in the clouds.



5 Staying in the HSL/Color/B&W panel, I clicked to select the Saturation tab. With the Target Adjustment tool still active, I clicked on the rocks and dragged upwards to increase the saturation. I also did the same to the sky and dragged upwards to increase the saturation in the blue/aqua colours.



8 I selected the Spot Removal tool and set the cursor to a large size. With the Opacity set to 100% and using the 'Heal' mode, I clicked on Jeff and allowed Lightroom to auto-select the most suitable area to clone from and remove him from the scene.



3 Here is how the photograph looked after I had applied further Basic panel adjustments, in which I set the Shadows to +100, fine-tuned the Whites and Blacks clipping points and boosted the Clarity, setting this to +34.



6 Lastly, I clicked to select the Luminance tab. With the Target Adjustment tool still selected, I clicked on the sky and dragged downwards to darken the sky slightly and then clicked on the tree leaves and dragged upwards to lighten.



9 Finally, I went to the Effects panel and adjusted the settings to add a darkening vignette to the finished image. This helped darken the edges and draw the eye in more so that the viewer's attention would be concentrated on the stream and mountain in the distance.

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In search of perfection

BBC presenter **Chris Packham** discusses his passion for wildlife photography and his quest for the perfect image. He talks to **Nick Parkins**

THE AMERICAN comedian WC Fields once famously maintained that you should never work with animals. It is perhaps fortunate, then, that naturalist and BBC broadcaster Chris Packham ignored this advice, for wildlife photography is somewhat his obsession, and certainly no laughing matter. While the majority of us will know Chris for his enthusiastic and endlessly knowledgeable presenting on such BBC staples as *Springwatch*, he is also garnering a name for himself as a serious wildlife photographer. Chris's obsession with photography took off in the early 1980s when he traded in his music gear (he had, until then, been an avid musician) for a

Chris's quest for the perfect image gives him the necessary drive to achieve breathtaking shots such as this one

camera, lens and 30 rolls of film.

'My girlfriend and I drove to the South of France and lived out the back of the car for six weeks,' says Chris. 'Every day I took photographs. When I got back from the trip, I went through my images and realised I had two half-decent snaps. It perhaps wasn't the most exciting or glamorous of starts, but it was enough to provide the drive to improve my skills as a photographer.'

It was an inauspicious start, but one that has set him off on a path of self-education – at least regarding his photography. Chris had to make a choice between studying a BSc in zoology at the University of Southampton or studying art. It

 wasn't an easy decision to make, but clearly he made the right choice. A successful career as a BBC broadcaster is testament to that.

'There are so many occasions in my life where I'm reminded that I made exactly the right decision to enter the field of zoology,' says Chris. 'For example, my partner has a zoo where I am able to stroke the tigers. When I was a kid I would have burst if I had been allowed to do that. But as much as I get a thrill knowing tigers as individuals in the zoo, it is nothing compared to one morning in India when my stepdaughter and I rushed through a forest, climbed on top of a Land Rover and saw a grouping of something orange, black, white and stripy moving through the grass. It was an amazing privilege.'

Despite Chris's decision to study zoology, he knew that he still had a burning desire to pursue his photographic work.

'I desperately wanted to create something,' explains Chris. 'There's something so magical about photography. The ability to employ the natural phenomenon of light to create something beautiful is incredibly appealing to me. I realised that very early on and ever since then my quest has been to explore and portray nature's beauty through the images I produce.'

Right: Waiting for just the right moment in exactly the right setting is a constant concern in Chris's photography

Below right: Chris demonstrates that getting in close to the subject creates a sense of intimacy between the subject and viewer

Below: Chris's decision to study zoology has led to him encountering some of nature's most impressive creatures



'The ability to employ light to create something beautiful is incredibly appealing to me. My quest has been to explore and portray nature's beauty through my images'

For Chris, photography is a passion, a fixation, a relentless search to capture that perfect moment in time and space, leaving no stone unturned.

Chris is an avid reader of books produced by other wildlife photographers. It's a pastime he says is a crucial element in his understanding and education in photography.

'I tend to look at the books I buy just the once,' he says. 'I'll probably flick through one tonight, in fact. I love analysing how the images work, how they don't work, what I like about them and what I don't like. I've taught myself through simply observing. I can't even begin to tell you how important it is to study the work of other photographers. You never stop learning.'

KNOWING YOUR NEIGHBOURS

Today, in place of the guitar he gave up all those years ago, Chris has a Nikon D3X. As it turns out, this tool of expression is merely a trade-off in style rather than substance. It may sound strange, but Chris's love of the punk rock genre of his youth has helped to inform the photographic work that he produces today.

'Those massive stadium bands with their pompous overblown rock-star status meant nothing to me,' Chris explains. 'They said nothing about my life in 1973. When I was in a punk rock band, it was all centred on our own back yard and us living in it. It was about who we were and where we were from. That's why I'm so fascinated by the wildlife of our British shores.'

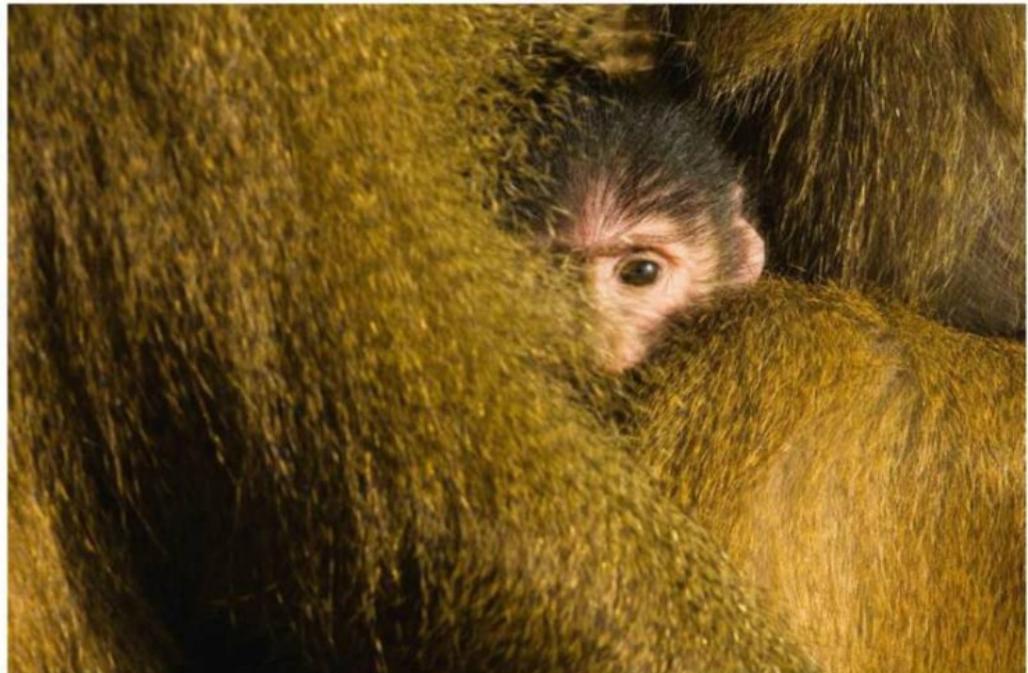


This method of thinking also informs his TV work, with Chris playing an integral role in this year's BBC Summer of Wildlife season to help celebrate, participate in and actively promote conservation of the UK's wildlife. It's a theme that reflects his decision to winter these past few years at home and to photograph native birds such as blue tits rather than charging off to Africa to capture paradise flycatchers.

'Things like flycatchers are not relevant to most of my audience, or to me really,' says Chris. 'I live here in Britain, look out of the window and see lots of blue tits and greenfinches on the feeder. They are in my garden and I must say I am really enjoying being in their presence.'

For Chris, photography is an intensely personal pleasure – a self-indulgence when set against his life's work as a service provider.

'I do a lot of work for charity and supporting causes, which I believe in and have a vocational interest to succeed in, but it's nowhere near as personal as photography,' he says.



ALL IMAGES © CHRIS PACKHAM



'If someone looks at a photograph I have taken and thinks, "Wow! That's a beautiful animal," and maybe they want to look after them a little more, then that's great,' continues Chris. 'But to me, it's about capturing that beauty and making an image as perfect as possible. If someone says that is a super photo of a blue tit, then I have ticked their box, but I did it for myself if I'm honest with you.'

CAPTURING NATURE

A successful photograph largely comes from recognising a good opportunity when you see one, whether that means creating one or simply waiting one out.

'When I see an opportunity out there, and it's one I am not intentionally manipulating by feeding or baiting, I immediately start to construct the photograph in my head in the hope that it will all come together in front of me,' explains Chris.

Often it's simply a matter of angles. Not just the angle from which Chris approaches a subject, but what a self-styled science geek might call trigonometry.

'When I'm looking through the viewfinder,

I'm training my attention on just a small section of the landscape,' says Chris. 'For example, if I'm out at sea on a boat, there is likely to be a patch where the colour and texture are better than anywhere else in the area. Assuming I'm shooting birds, I would want my subject to fly in front of that desired patch. But what I'll often find is that everybody else around is happy snapping their birds no matter where they are.'

This can often mean that Chris walks away without a shot. However, he maintains that if a shot isn't working, then it's not worth taking up the space on the memory card.

'If a bird won't go into the area I want, then I won't press the shutter,' he says. 'I'm very picky about what I shoot. Sometimes people ask why I have not even got my camera out. I say it's because there isn't a picture there. I'd rather not take pictures at all if, for example, the light is bad.'

PERFECTING PERFECTION

Photography, like any field of study, cannot progress without challenging convention. Chris is a great advocate of mixing things

Above: Despite finding acclaim as a wildlife photographer with shots such as this one, Chris still feels he has much to learn

up. To this end, he will go to any lengths to get his shot so long as the animals are not harmed or interfered with in any way. However, even when, for example, arranging makeshift sets out of smashed glass, the result rarely turns out as intended.

'I wanted one picture of a blue tit peeping through a hole in some smashed glass,' he says. 'Yet when I finally produced the image and looked at it later, I decided I wasn't happy with it. I'm not particularly fond of the lighting. Ultimately, it was the best image I could make at the time.'

The problem, of course, with perfection is that it's a tough teacher – you rarely find yourself satisfied. As a photographer seeking perfection, you may not accept your limitations, but you invariably see them reflected back at you nonetheless.

'I see my photographs only as markers of an extremely slow and painful course of progress towards an impossible ideal,' explains Chris.

Of course, today the intangible world within which fantasy and reality meet can at least be captured and addressed using certain techniques in post-production. A



good example of this is when Chris employs Photoshop and Lightroom to move and merge images. However, this needn't compromise integrity.

'I am always very honest about the techniques I use,' he says. 'I give people the opportunity to decide whether or not they like the technique. If they don't, it doesn't offend me. There's nothing more exciting than experimenting and seeing what works and what doesn't.'

During the various talks Chris finds himself delivering across the UK, he often takes an unusually honest approach. Not only will he show his successful images, but he will also show audiences ones that he considers total failures.

'I am not afraid of making mistakes,' says Chris. 'I am not the type of person who needs to show all my best pictures. I am very happy to say, "Look. I had this idea. I tried it and it's rubbish."

Despite winning various categories in the Wildlife Photographer of the Year competition, Chris is good to his word. 'There isn't a single image of mine hanging on a wall at home,' he says. 'I cannot bring myself to like a single one, which is to say I cannot live with their inadequacies.'

It is an attitude that he openly admits might invite unflattering chants from the chattering galleries, but the principle remains undimmed. 'I think that if you do have your own pictures on your walls, then your satisfaction constitutes a hindrance to progress,' he says.

It is this refreshing level of humility that in part spurs him on and talks to the aspiring teen who once traded his guitar in for a few rolls of film. The same young man who enjoys to this day starting from scratch and learning new things.

'Because I'm self-taught and always learning,' he says, 'I take an intense amount of personal pleasure from that.' AP



Chris Packham's Wild Night Out will tour during November 2013 with his latest collection of images. For more information or to book tickets, visit his website at www.chrispackham.co.uk.



INDIGENOUS WILDLIFE

ONE OF the things we most often hear from the British wildlife photographers we feature in the pages of *Amateur Photographer* is how important it is for budding wildlife enthusiasts to focus their attention on the native wildlife of our British shores. Wildlife photographer Paul Hobson has always been vocal in his disdain for photographers who spend their time out on safari taking trophy shots of animals such as lions and rhinos when our own homeland has so much rich variety to offer.

Chris's dual roles as a naturalist and a photographer are not mutually exclusive. Both of these mindsets work together to find him looking to educate and inform the public.

'I take pictures of blue tits because I want people to observe them and witness their inherent beauty,' says Chris. 'I want people to feel happy to have them in their garden, rather than just take them for granted. That's not to say I don't photograph animals from other countries – clearly I do – I just mean it's very easy to neglect what's on your own doorstep. Photography can help us to understand the things that live in our own garden. It can educate us and go some way to assisting in the conservation of our beautiful native creatures.'

So while Chris is not averse to shooting the wildlife of other countries, he still finds himself concerned that our own wildlife is often neglected. With that in mind, it's clear that wildlife photography is a genuinely vital genre.

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Round six
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Round 6 of this year's Amateur Photographer of the Year competition is **People at Work** (a single frame to tell a story). Documentary photography is a diverse genre. It is also one of the most difficult to get right. It isn't enough simply to point and shoot – you have to be able to identify a story, understand how to represent it through a single image or series and then shoot it in an interesting way. In this round we want you to photograph people at work. What that work entails is up to you. Turn to page 29 for some tips and ideas.

We have thousands of pounds' worth of fantastic Panasonic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2013**. The closing date for round 6 is **26 July 2013**. First prize is a Panasonic Lumix DMC-G6, plus Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses, worth a total of



NIKOLAI SHIBKO ©

**PEOPLE AT
WORK**

the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page.

Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

Round six

People at Work

At its inception, photography was seen as a truth-telling device. Finally, people could see images of the world as it was rather than through the subjective representations of the day's painters. Of course, now we are not so trusting of photography's capacity to offer us a slice of reality. Yet what we can all be sure of is that photography allows us to, at the very least, tell a story through a single frame. For round 6 of APOY we want you to get out into the world and show us people at work. There are a few things to consider here. The first is, what constitutes work? Work can take many forms, such as sport, business, retail and dance. Any of these things can be a viable subject. The next step is to think about how you want to go about telling your story. Do you do it through portraiture, action or detail? Any one of these methods can be employed as a story-telling device. The important thing is to make it clear what we are seeing. The viewer needs context in order to get a grasp on what they're supposed to take away from the shot. But don't forget, you only have a single shot in which to tell your story. Take a look at some of the great documentary photographers. Work out how they told their stories and then show us what you can do.

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses, worth a total of £1,179.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting, a 3in, 1,036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The compact and lightweight Leica DG Summilux 25mm f/1.4 Asph lens features a wide maximum aperture that allows a beautiful soft focus for both photography and video, plus Panasonic's Nano Surface Coating to minimise reflection.



2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts quick start-up and Light Speed AF, making it possible to capture fast-moving subjects clearly. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity with NFC technology and full HD (1920x1080-pixel) video with stereo sound.



3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summicron lens with 7.1x optical zoom (35mm equivalent of 28-200mm). It also boasts a 0.2in EVF with 200,000-dot resolution and 100% field of view, Wi-Fi connectivity with NFC technology and a 3in, 920,000-dot TFT LCD. Other features include an ISO range of 80-12,800, full HD video and 10fps burst mode.

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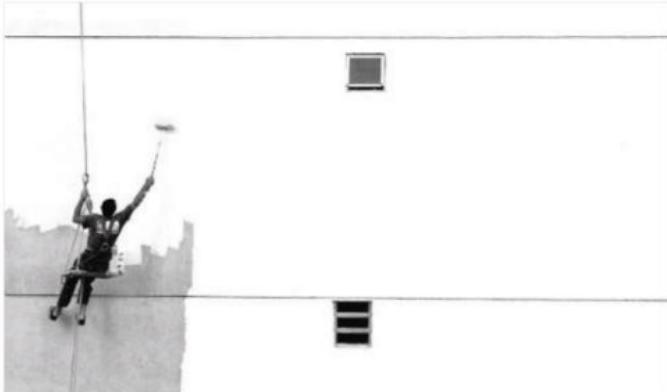
PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Under the Weather	Autumn and winter weather	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Wideangle World	Wideangle/pan stitch	2 Nov	29 Nov	21-28 Dec

Here are some tips and suggestions to help you get started

Why not try...



THE ELEMENTS OF THE STORY

When creating a photo essay (telling a story through a series of images), you will often look to include a number of elements. Environmental and establishing shot – where does the story take place? Portrait – who is involved? Detail shot – getting a little closer in to the story. Action shot – events unfold in front of the camera. Of course these elements are malleable in the final product, but it just goes to show that there are many ways to tell a story. But then you may even find yourself combining all these things into one image. Take a look at Filipe Sarmento's photograph (above) from APOY 2012's On the Streets round. Here we have portrait, context and action all in one. It's a more than successful shot and tells you everything you need to know about the story.



COLOUR AND COMPOSITION

Ian Webb's image from our 2012 On the Streets round (above) is a quiet and gentle look at a street vendor in Hanoi, Vietnam. What's notable about this shot is that Ian has exploited the arrangement of objects and vivid colours of the scene to create an engaging portrait. The use of space on the left-hand side draws us in. What Ian's intriguing image demonstrates is that composition and colour can be used to hold the viewer's attention in order to take them further into the story.

WHAT TO SHOW

The name of this round is People at Work, but what do we mean by that? Work can take many different forms. You'll find people beavering away in an office, on the street, in a shop or, in the case of James Standley's entry for APOY 2010 (right), in the boxing ring. James's image took third place in the Everyday People round and is clear demonstration of what you can achieve in your entry for round 6. It's a powerful image and communicates just enough to make its narrative clear. For another dramatic example, turn to page 27. Chris Dixon's entry took first place in our APOY 2012 On the Streets round. It's an image that is full of action and one that tells a very exciting story.



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APPLY 2013 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
People at Work, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 26 JULY 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted If my entry is not successful, I would like the image to be considered for critique in the Appraisal column

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unprinted print (max size 20x29 mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will not be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income or £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by A/P staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature however caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

AP publishes more reader photographs than any other photography magazine



ReaderSpotlight

EISA MAESTRO COMPETITION WINNERS

This week we showcase the first, second and third-placed winners in the UK round of the EISA Maestro Photo Contest 2013. Entrants were asked to create a picture story exploring the

theme 'Macro/Close-Up'. The first-prize winner goes through to the international final, with the results announced in August. AP is the UK representative for EISA on the photographic panel.

1st



1



Sawfly larvae on birch tree

Tony's photo essay was taken in his back garden. He and his wife noticed these sawfly larvae on a birch tree, voraciously demolishing the leaves. 'When they are even slightly disturbed they spring out in a surprise defensive mode, making the group look much bigger, but each larva having an

interesting sigmoidal shape,' he says. 'I tried to photograph them to show how they were eating the tree and also their details to allow identification. Photographing them over a few days naturally made a picture story' Nikon D200, 90mm, tripod, cable release, reflector

2 Tony Cooper Leicestershire

Tony started taking photographs in 1970, as a geology student taking pictures of rocks. When he was tasked with photographing fossils, he discovered a love of macro that has remained with him ever since. Tony's favourite photographic macro subjects are insects – he loves how viewing them close up reveals a world unseen by human eyes. 'Creeping up on insects and getting a sharp picture before they fly off is always a challenge!' he says. Tony and his wife are trying to create a record of all the flora and fauna in their garden.

3



4



Mary McIlvenna
Kirkcudbrightshire

After retiring in 2006, Mary decided to take up photography. Since then, she has progressed from a compact camera to a DSLR, joined a camera club and taken a photography course with the Open University, all of which has spurred her on to improve her photography. 'It takes me into another world where I lose myself searching for great images,' she says. 'It's my relaxation and my passion. Mary loves flowers, and grows her own both indoors and in the garden to admire their beauty. They are diverse in habit, in their form and in their colours,' she says. In the future, Mary hopes to buy some extension tubes to get closer to her subjects, and also has plans to branch into architecture and long exposures. To see more of her images, visit marysflowerphotography.fotopic.com.

2nd



1



2



3



4

Amaryllis 'Clown'
Mary had bought a number of bulbs to photograph for a camera club panel competition. By the time she found out about the EISA Maestro Photo Contest, many of the plants had finished flowering. One, an Amaryllis 'Clown', was producing a second flower stem, and Mary decided that this would be the focus of her story. From bud to death, she photographed the journey of the flower. 'Dying and dead flowers have their own beauty,' she says. 'My macro story started on 3 May and finished with the dead flower on 23 May. I used various depths of field and the background was lemon-coloured handmade silk paper'

Nikon D7000, 105mm



4



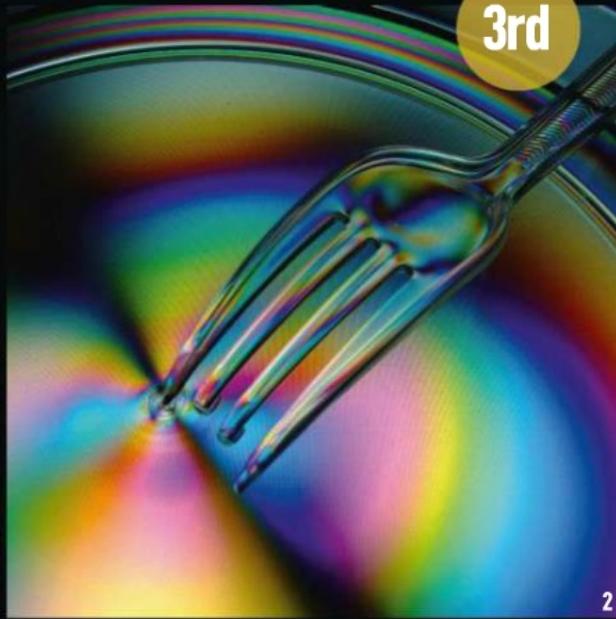
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7



1



3rd

2



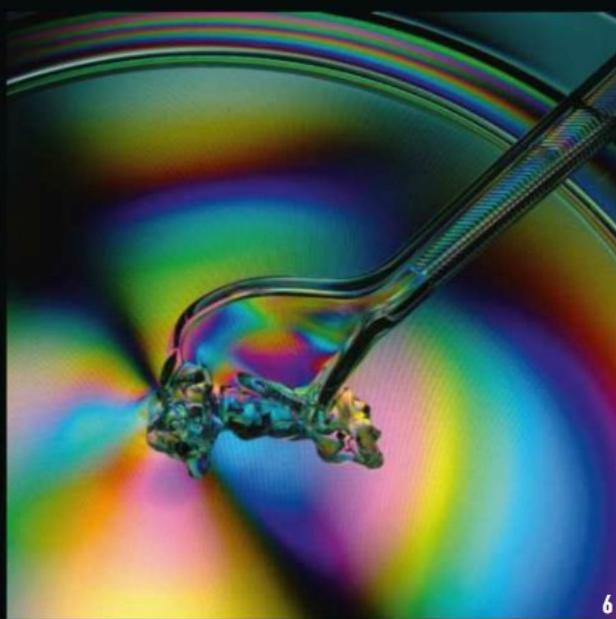
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4



5



6

Thomas Connolley Oxfordshire

Thomas was given his first camera, a film SLR, as a teenager. However, his interest in photography took hold later while working as a materials engineer, when he had to take a lot of microscope and macro images. The purchase of a DSLR in 2008 finally got him hooked for good, as it gave him the freedom to experiment without worrying about film costs and processing times. 'I love using my creative side and taking images that I hope others will enjoy as well,' says Thomas.

Plastic fork

Thomas's entry for the EISA Maestro Photo Contest is a plastic fork observed through crossed polarising filters. 'Under certain conditions, light passing through some transparent plastics is split into two rays that travel at different speeds,' he says. 'The two rays interfere, producing colourful patterns, which are revealed by using polarised light and a polarising filter. The effects can be very dramatic. I wanted to show how an everyday object that we use once and then throw away can appear so unusual and beautiful'

Fujifilm FinePix S6500fd, 28-300mm, ISO 100, tripod, polariser

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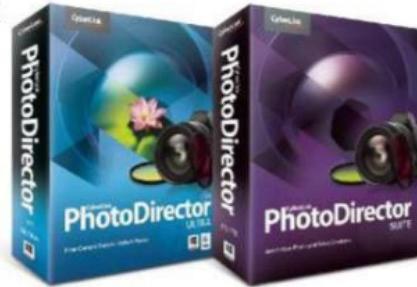
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PCMagazine, October 09, 2012

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Just the weather for it

With his new exhibition, **John Gravett** aims to blow away the rules about when one 'should' shoot landscapes. He tells **Jon Stapley** why a great picture is worth donning the waterproofs

YOU PROBABLY know the feeling. You have the date for shooting marked indelibly into your calendar. The forecasts promise clear skies. Your alarm is set and your kit is ready to go. Nothing is going to stop you from taking *that* picture.

Of course, you bounce from your bed to find roiling clouds and howling winds making a mockery of Met Office predictions. There's no sign of any lovely golden light and the picture you envisioned is hidden behind the deluge. Sure, you could throw on the wellies, but the windows are rattling and your still-warm bed seems awfully inviting.

That conditions have to be just-so for landscape photography is a pervasive mentality, and one that John Gravett seeks to change. With his new exhibition *There's No Such Thing as Bad Weather* (reviewed in AP June 22), he aims to show the Lake District as it really is and inspire photographers to do more than take photographs of pretty sunsets.

'So many landscape photographers talk about the "golden hours", says John. 'You know – you can photograph an hour after sunrise and you can photograph an

hour before sunset, but you can't take any pictures the rest of the time.'

His images, to say the least, were not taken in golden hours. They present a Lake District that someone who has been raised on tourist brochures would have trouble recognising. With rain, snow, sleet, hail, cloud, it may not always be pretty, but it is undeniably striking.

'It's just about taking a positive view of everything that nature chuck's at you,' says John. 'If it's an overcast day, find somewhere that works overcast. Don't think of anything as dull. Think of it as pastel, or subtle, or high-key, or delicate.'

MAKING WEATHER WORK

In Britain, we love to avoid the weather almost as much as we like to talk about it, and many people may ask why they should bother going out in unpleasant conditions. This is John's key point: a miserable day can be not something to battle against, but an asset that can improve a picture.

'If you go into the studio to photograph an object, you're not going to take a single-point source light and shine it at that object



The mists give this image, taken near Keswick, a gorgeously soft colour tone

with no reflectors or anything else,' John says. 'That's all sun is. The sun is a point-source light with nothing to fill the shadows.'

The solution? Let nature do the work for you. As John explains, the blanket of cloud provided by the dreaded overcast day can provide all the tools a photographer needs for balanced lighting.

'You have a big softbox,' he says. 'You may have a fill-light, you may have a reflector to give a gentle wrap-round lighting. It still has texture. You're not losing highlight detail, you're not blocking up shadows – you've got fabulous ranges of tones. Look at Ansel Adams' "Aspens" photo, one of the most iconic tree photos – taken on a cloudy day!'

This isn't just true of clouds. Rain, for instance, can be just as much of an asset if viewed the right way. The key, John explains, is remembering that water can add a tonal quality to a subject that bright sunlight generally lacks.

'Take a rock, a stone, a pebble – anything like that on a sunny day,' he says. 'It's dry, it's white, it's bleached and it's got no colour in it. Dip it in water and the colours come out. Well, that's rain. So rain can help!'

What many photographers might have seen as a signal to run for cover, John saw as an atmospheric, foreboding image

JOHN'S GEAR

In bad-weather photography, the key is preparation. First and foremost, John says, you'll need a waterproof cover for your camera. 'The one I use comes from Camera



ALL PICTURES © JOHN GRAVETT



Mac (cameramac.net). Made to measure, they cost £40-£45. Some people think that's a lot of money, but you have to think about the value of the equipment you're protecting. To me, it's a no-brainer!

Other essentials include microfibre lens cloths and a tripod. 'I use a Gitzo tripod and a Manfrotto geared head, which I've had converted to an Arca-Swiss plate so I can use an L-bracket on my Nikon D700,' he says.

John is a firm advocate of the benefits

of digital photography, and he especially appreciates the way that software can turn an uninspiring photograph into something special. You could say it mirrors his enthusiasm for bad weather – it's about seeing opportunity where others don't.

'It's just getting across that barrier of looking at your photos and thinking they're a bit dull,' he says. 'They're not. They're subtle, they're pastel, they're high-key, they're moody, they're dramatic – all of those words, but never dull.' **AP**

Left: John battled hail in Causey Pike for this shot. A great picture is worth a little discomfort

The exhibition **There's No Such Thing As Bad Weather – Only Different Types of Lighting** will be held from 3-31 July at Theatre by the Lake, Lakeside, Keswick, Cumbria CA12 5DJ. Tel: 01768 774 411. To see more of John's work, visit [www.johngravett.com](http://johngravett.com)

AUTO WRONG BALANCE

WHILE John is a great fan of digital photography, what he does not appreciate is automated settings, and one in particular.

'Auto white balance,' he says with disdain, 'should be referred to as auto wrong balance, because it's trying to give you equal quantities of red, green and blue. Well, if you go out into the landscape most of what you're looking at is green and there's also an awful lot of the red channel, but there's almost no blue. AWB adds that blue to the image. You will desaturate the tones that you're looking at.'

He adds: 'If it's cloudy, stick it on cloudy, while if it's sunny, stick it on sunny. It's not rocket science, and it's getting one more thing right in-camera that you don't have to do on the computer. Why spend time in front of the computer when you can be outside taking photos?'



Henry Peach Robinson 1830-1901

Henry Peach Robinson was an important pioneer of art photography who perfected the composite photograph, writes **David Clark**

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

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'Fading Away', 1858, was one of Robinson's first and most successful composite images

TODAY'S debate about digital manipulation of images and the extent to which it is acceptable has recurred throughout the medium's history. In 1889, Peter Henry Emerson's groundbreaking book *Naturalistic Photography for Students of the Art* argued that true photographic art must be made from a single image without retouching.

However, prior to this time it was not unusual to combine several negatives in making photographs that had similar style and subject matter to paintings of the period. One of the foremost exponents of this approach was Henry Peach Robinson.

Unlike the 'gentleman photographers' who practised photography in its early years, Robinson (born 1830) was not from a wealthy background. His father was a schoolmaster and he was initially apprenticed to a printmaker and bookseller in his home town of Ludlow in Shropshire.

He also had a keen interest in art from a young age and had a painting exhibited at the Royal Academy in 1852. However, after having his portrait made by a photographer using the daguerreotype technique, Robinson began exploring the potential of this new medium.

He enthusiastically experimented with the various photographic methods available, including Frederick Scott Archer's wet-collodion process and William Henry Fox

Talbot's calotype process, with promising results. In 1854, Robinson was encouraged to take up photography professionally by a prominent amateur photographer, Dr Hugh Welch Diamond.

Diamond was impressed by Robinson's work, and became his friend and early mentor. 'From that day,' Robinson later wrote, 'my life has been devoted to photography as a business and as an art; a hobby and a devotion.'

In 1856, Robinson took the risk of abandoning his career in bookselling to take up the much more uncertain career of photography. He announced that he was opening a 'photographic institution' in Leamington, Warwickshire. The property was owned by Oscar Gustave Rejlander, a Swedish-born art photographer who had pioneered techniques of combination printing, in which two or more negatives were used to make a print.

The technique was initially developed to overcome exposure limitations in the available photographic processes. A landscape scene, for instance, might be made from one negative for the land and another for the sky. Rejlander developed the technique in a creative way to combine sections from several negatives. His most ambitious combination print, 'The Two Ways of Life' (1857), was made from 32 negatives and took

Henry Peach
Robinson,
photographed
by his brother
Ralph, 1890



© SSPL/GTY IMAGES

'I maintain that I can get nearer the truth for certain subjects with several negatives than with one'

 six weeks to produce.

The two photographers became friends and Robinson began his own experiments with combination printing in 1856. One of his earliest successes in using this method, 'Fading Away' (see page 39), was first exhibited in 1858 and became his most famous photograph.

This albumen print was painstakingly made using five separate glass negatives combined to produce a print with a tonal range that would have been impossible to achieve with a single negative at the time. Posed by models, it depicted a young girl dying while her sister and mother look on stoically and her father stares despairingly out of the window.

The photograph was widely exhibited and admired, although it caused controversy as many people, even in the Victorian era, found the subject morbid and distasteful. However, Robinson's reputation was sealed when Queen Victoria bought a print of the photograph for her husband Prince Albert. She also increased Robinson's status by placing a standing order for all his other major composite photographs.

When Robinson revealed (in a lecture in 1860) that the picture was a combination print, many fellow photographers were initially surprised by what they saw as a deception. Robinson responded by saying, 'I maintain that I can get nearer the truth for certain subjects with several negatives than with one.'

He continued producing one major combination print each year, often showing romanticised views of rural life in a style similar to Pre-Raphaelite paintings, while the rest of his work consisted of single-image prints.

Robinson's health broke down in 1864 due to overwork and the constant inhalation of collodion and other photographic chemical fumes, and he was forced to close

his portrait studio. He moved to London and did editorial work for the *Photographic News* as well as articles for several other publications.

He also wrote an influential and popular book, *Pictorial Effect in Photography: Being Hints on Composition and Chiaroscuro for Photographers*, which included his opinions on aesthetics as well as details of the practical methods used in his work. Further books later followed, mostly on practical or business subjects.

When his health was restored, in 1868, he opened a new portrait studio in Tunbridge Wells, Kent, where he lived for the rest of his life. He retired from business in 1888, but remained active as a photographer. In 1891, he resigned from the Photographic Society of Great Britain and the following year became a founder member of a group named the Linked Ring Brotherhood. It was formed as 'a means of bringing together those who are interested in the development of the highest form of Art of which Photography is capable'.

The group advocated the use of creative techniques for producing fine-art photographs and its membership included most of the major photographers of the day, such as Frank Meadow Sutcliffe, Alvin Langdon Coburn, Frederick Evans and later Alfred Stieglitz. From 1893, the group's work was exhibited in the 'Photographic Salon', a major annual event organised by Robinson and others.

Robinson died in 1901, following a paralytic seizure the previous year. Shortly before his illness, he was made one of the first Honorary Members of the Royal Photographic Society for 'services to photography and to the Society in the past'. His combination printing was by then unfashionable, but his work had undoubtedly had an important influence in establishing photography as an art form. **AP**

'Carolling', 1887,
a print made from
four negatives

Biography

1830

Born on 9 July at Linney, Ludlow, Shropshire

1844

Aged 14, becomes indentured to printer and bookseller Richard Jones for five years

1849-50

Further his study of drawing and painting

1852

Begins experiments with Fox Talbot's calotype process

1854

Decides to make photography his profession

1856

Opens a photographic studio in Leamington, Warwickshire

1862

Elected to the Council of the Photographic Society and retains that position for the next 30 years

1864

Suffers a serious breakdown in health and closes his studio

1868

Opens new photographic studio in Tunbridge Wells, Kent, with business partner Nelson King Cherrill

1869

Publishes his first book, *Pictorial Effect in Photography: Being Hints on Composition and Chiaroscuro for Photographers*

1888

Retires from business

1892

Leaves the Photographic Society and, together with like-minded artistic photographers, forms the Linked Ring

1900

Elected Honorary Fellow of the Royal Photographic Society

1901

Dies on 21 February, aged 70

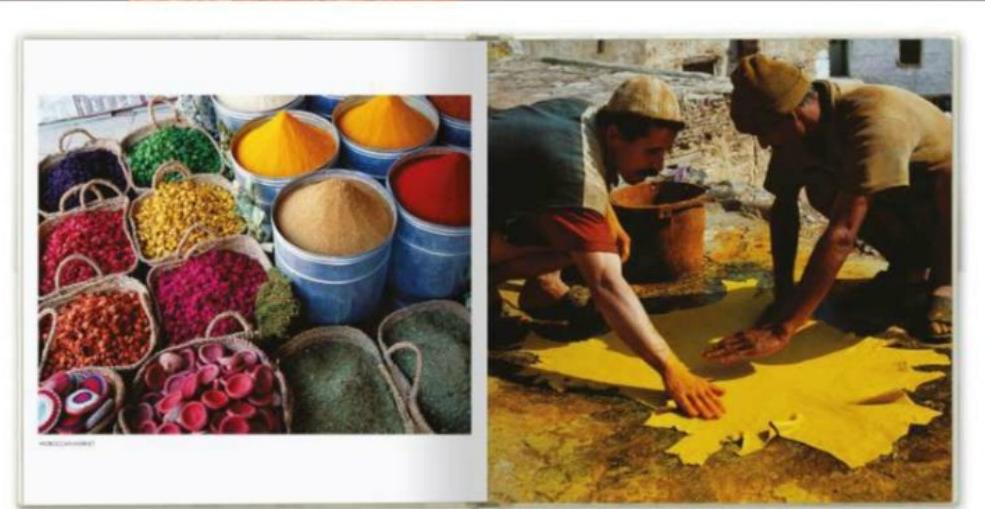
BOOKS AND WEBSITES

Books: *Henry Peach Robinson: Master of Art Photography* by Margaret F Harker (1988) gives a detailed account of Robinson's life and work. It is out of print, but available second-hand on www.amazon.co.uk.

Websites:

Biographical information on Robinson can be found on www.luminous-lint.com or www.wikipedia.org. To see more of his images, visit www.scienceandsociety.co.uk or www.gettyimages.co.uk.

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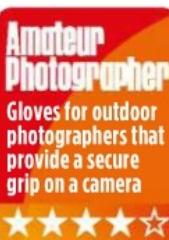
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



MacWet Short Mesh Gloves £27.99

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'ALL GRIP', no slip' claims MacWet of its signature gloves, and we'd have to agree. While this pair of thin, high-grip gloves was originally designed for sport, their functionality lends itself very well to photography in rough or wet conditions. The thin polyamide and polyurethane material allows the user to retain both dexterity and a sense of touch – you can feel when your finger runs across different textures. Operating physical buttons on a camera while wearing the gloves is a breeze, and you can even use a touchscreen through them. The gloves are cooling rather than warming – they won't help much in chilly conditions, but will ensure that your hands don't sweat and overheat in the middle of delicate operations. If you're planning to shoot in or near a body of water, a pair of these gloves will be that little touch of extra security to keep your gear safe, dry and firmly in your hands. **Jon Stapley**

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

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MANY photographers promote their images online, but sending pictures out into the wild world unprotected can be dangerous, with photo theft and copyright infringement a not uncommon occurrence. iPhone photographers will be able to give themselves a little extra security with this simple but sensible app from the iTunes store. Simply pull the desired photo in and you can add a watermark of your choice. Watermark transparency is controlled with a slide, and you can adjust the size and dimensions simply by pinching the screen. The only feature I really found myself wanting was a batch 'apply-all' system – if I had an album of new images I wanted to watermark, I'd like to be able to instruct the app to place the same watermark in the same place on all of them. It's free, though, and certainly worth having if you're a serious iPhone photographer.

Jon Stapley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-LF1

Panasonic's new premium travel compact with 28-200mm equivalent zoom lens is put through its paces.

AP 13 July

Baryta inkjet papers

Vincent Oliver rounds up six of the best baryta inkjet papers on the market today.

AP 13 July

50mm lens round-up

We put 12 standard 50mm f/1.4 and f/1.8 lenses in a head-to-head test.

AP 20 July: lens special

Leica X Vario

The X Vario has a 16.1-million-pixel, APS-C-sized sensor with a fixed f/3.5-6.4 lens, but is it what Leica enthusiasts have been waiting for?

AP 27 July

Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 6 August

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Appraisal

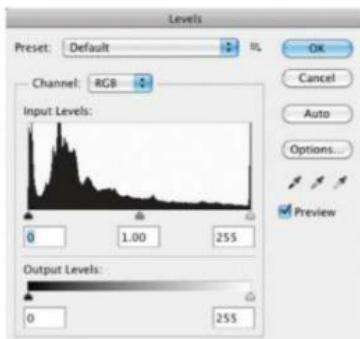
Expert advice, help and tips from Chris Gatcum



Original



Cropped



It's easy to become obsessed with trying to avoid any clipped highlights or shadows in an image, but it often depends on the scene you are photographing. Although the lights have 'burned out' in David's shot, it's not a problem at all. In fact, it adds to the appeal of the shot



Final image

Valencia David Cantrille

Canon EOS 5D Mark II, 24-105mm, 15secs at f/11, ISO 100

I DON'T have many details about David's striking night shot, other than the Exif data, but I'm fairly certain it's the City of Arts and Sciences in Valencia, Spain. I'm not sure that the location matters, though, because this is a great example of long-exposure photography. In this instance, David utilised a 15sec exposure to create his reflected image, and giving equal weight to the building and its reflection really works well. I'd be tempted to take the notion of symmetry a step further with a crop that loses the bright (and asymmetrical) path on the left of the frame. The focus is then distinctly on the beautifully curvaceous architecture, although it admittedly changes

the shot significantly: when cropped, the buildings lose some of their context and the image becomes more abstract.

Cropped or not, with this type of shot the exposure is always a compromise: no sensor is capable of recording such a wide dynamic range in a single shot. Shooting multiple images and creating an HDR composite is one option (although not for everyone), or you employ in-camera contrast-control systems if your camera has them. However, neither approach is compulsory, and the third option – which is the one that David appears to have chosen – is to determine an exposure that retains as much detail as possible in the areas where you want it.

This is very similar in principle to shooting on slide film, with the general rule being to expose to retain the highlights, as blown highlights cannot be recovered as easily as shadow detail. That's not to say you need to record the very brightest parts of the scene, though, as we can readily accept a light source that appears as pure white in an image. Instead, it's all about determining how much highlight detail you want to keep, and then setting the exposure accordingly.

For example, the histogram for this shot reveals that both the highlights and shadows have been clipped slightly, yet neither area looks 'wrong.' Indeed, the exposure has been placed perfectly to retain the deep-blue tone in the sky, while simultaneously keeping the buildings bright. It's that deftness of touch that will make a good shot great, as David has demonstrated.



WIN

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

South Bank, London George Fisk

Canon EOS 30D, 17-85mm, 1/15sec at f/8, ISO 200

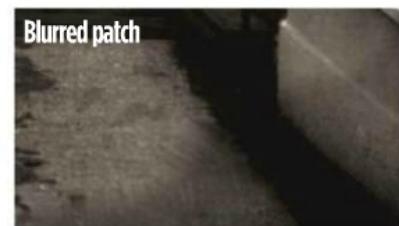
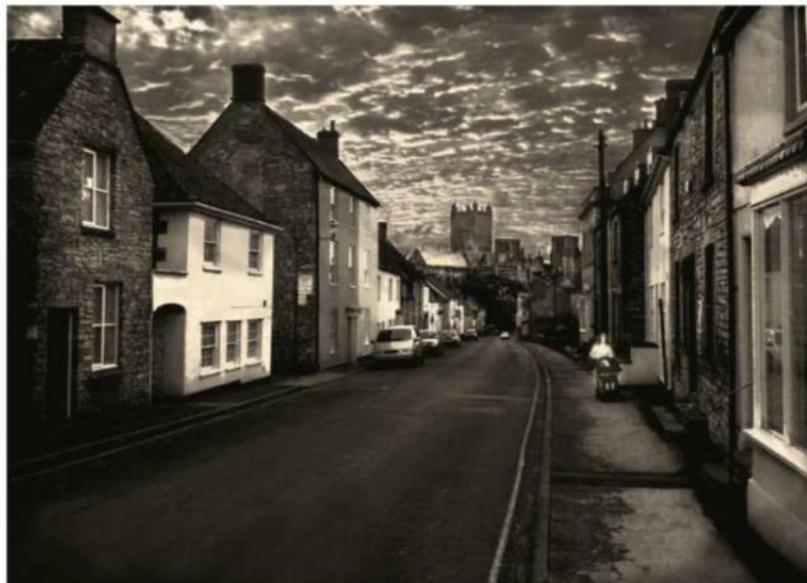
GEORGE took this shot on London's South Bank, close to the Festival Hall. As a photographic location it's got plenty to offer, with the graffiti providing the perfect backdrop for a range of subjects, whether portraits and fashion with a gritty urban edge, or skateboarders and spray painters.

Although the 'undercroft' is now relatively sanitised, you wouldn't know that from George's shot, which oozes inner-city toxicity. The colour palette is dominated by blacks, whites and browns, punctuated by desaturated reds and oranges that have stained the ground and walls like bloodstains: in the background a skull declares 'killin time'. There's even a puddle that seems to consist of acid.

Into this dystopian mix comes the perfectly positioned and blurred BMX rider in the lower-right corner. Too much blur and he'd have disappeared; too little and he would have become an obvious subject for the shot. Yet with a 1/15sec shutter speed George has shot it as well as he could – the rider's ethereal presence is felt, but he doesn't 'become' the photograph. What's more remarkable is that his outfit matches the minimalist colour theme, maintaining overall harmony in an otherwise disquieting scene. It is therefore my picture of the week.



The BMX rider is perfectly positioned and blurred, adding to the sense of dystopia



If you can look past the editing, there are some strong compositional tricks at work in Jack's haunting street scene: strong diagonal lines lead our eye into the frame, and we are then zigzagged back out by the opposing light elements

Ancient scene in a modern world Jack Hardin

Samsung GX-10, 18-55mm, 1/125sec at f/11

I'M SLIGHTLY hesitant to use the word 'photograph' in reference to Jack's digital image of Wells in Somerset, as this picture clearly owes more to Jack's software than it does to his DSLR. The editing is certainly an acquired taste.

However, if we look past the processing for the time being, there are a number of positive compositional points that we can pick up on. First, there are the strong converging lines of the road and buildings that draw us to the centre of the shot, with

Wells Cathedral forming a natural focal point. From there we zigzag back out of the shot as our attention is first taken to the bright ghost-like figure, then to the equally bright building opposite. Our gaze is finally drawn back across the road again to the window in the foreground, at which point the journey into the picture can start again.

Unfortunately, though, the journey isn't as smooth as it could be – there's no escaping the processing that's been inflicted upon this photograph. The once-smooth tones have

been broken into graphic, posterised steps, there's a hard edge around the rooftops where the 'false' sky has been dropped in and I don't think I've ever seen anything like the unusual blurred patch at the lower-right corner before. Sadly, none of these artefacts enhances the image in any way, and a lighter touch is definitely the order of the day. It's a shame, because the atmosphere created by the haunting apparition and faux-vintage tone has the potential to be an interesting, dark, gothic-style image.

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CCTV by Adam Thirtle - Olympus E-PM1, M.Zuiko Digital 17mm 1:2.8, 1/50th sec, f/2.8, ISO 5000

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Leica M Typ 240

When a new Leica M comes along it's sure to raise eyebrows. As the German godfather of 35mm photography attempts to balance new features with traditionalism, **Ian Farrell** finds out if the M Typ 240 measures up as a serious photographic tool

LEICA'S traditional approach to camera design means that its M-series of rangefinders are simple, basic machines that strip photography back to its fundamental principles, and Leica's fans love them for that. Such cameras are as far from DSLRs as you can get, offering optical viewfinders and rangefinder focusing, which requires the user to match up a split image while turning the focus ring.

Because of their size, Leica M rangefinder cameras have traditionally been favoured by travel photographers and photojournalists, although these days many DSLRs, and virtually all compact system cameras, are just as portable, if not more so. Rangefinders are pretty discreet, though, making them

ideal for street photography, and are built to exacting standards. Leica M-mount lenses also offer superb optical quality.

The newest Leica rangefinder is simply called the 'M', although if you turn over the camera you'll see 'Typ 240' written on its base. It's the fourth digital rangefinder from the company, although film-based versions have been around since the 1950s.

When the M Typ 240's predecessor, the M9, was launched in 2009, its specifications were impressive: a full-frame, 24-million-pixel, CCD sensor; compatibility with virtually every Leica lens ever made; and that all-important traditional Leica look and feel. Yet over the years the M9's specification has dated somewhat, especially regarding

its sensor and associated electronics. The M Typ 240 aims to update Leica's traditional and much-loved recipe with a new sensor and extras you would usually find on a CSC, such as live view, an electronic viewfinder and even full HD video.

AT A GLANCE

- 24-million-pixel, full-frame, CMOS sensor
- ISO 100-6400 (extended)
- 3in, 920,000-dot LCD screen
- Optional EVF
- DNG raw
- Street price around £5,100 (body only)

FEATURES

At the heart of the Leica M is a 24-million-pixel, full-frame, CMOS sensor that replaces the CCD unit found in the M9. At one time it used to be argued that CCD sensors produced better-quality images at low ISO settings, but as the (cheaper) CMOS technology has been developed more and more, this advantage has become negligible. CMOS sensors score with higher ISO sensitivities, lower power consumption and faster read times, enabling live-view composition and video recording.

The M produces 67.6MB files measuring 5952x3976 pixels, and shoots open-standard DNG raw files as well as JPEGs of various sizes and quality. ISO sensitivity is somewhat limited compared to full-frame DSLRs: the M offers ISO 200-3200, with the ability to pull to ISO 100 and push to ISO 6400. The camera can shoot continuous bursts at 3fps, storing them on an SD card that slots into the underside of the camera. To get at this, the camera's baseplate must be removed – a nice throwback to

the days when film was loaded in this way. The M also now provides support for Eye-Fi cards for wireless file transfer to your home PC or Mac.

Other features that differentiate the M from the M9 include a new 920,000-dot scratch-resistant viewscreen, spot and multifield metering modes, live-view composition and the ability to shoot full HD video.

At first glance, incorporating live view into a Leica rangefinder camera seems a little like adding off-road four-wheel drive to a Ferrari. Yet while the traditionalists may tut and shake their heads, the M now offers new ways of shooting that overcome some of the limitations of the rangefinder format. Composing on the camera's viewscreen gets round the problem of parallax errors (where the view offered by the optical viewfinder is not the same as that captured through the camera's lens) and offers a preview of depth of field, white balance and exposure via a live histogram.

The same view can also be seen with an electronic viewfinder (EVF) that slots into the M's hotshoe. The Visoflex EF2 is a 1.4-million-dot EVF that hinges up through 90° to offer shooting from unusual angles, and Leica says that it displays all significant exposure parameters and allows for precise composition.

Such precise composition could be great for those wanting to shoot macro close-up photography, although there is no macro lens presently in the Leica M-system line-up. However, Leica has thrown a lifeline to those who still have Leica R-mount lenses from the company's film SLRs. These can now be mounted on M-series cameras using an adaptor. Bag a second-hand Apo-Macro-Elmarit-R 100mm f/2.8 lens (or its 60mm sibling) from eBay or your local camera shop, and you could soon be enjoying macro photography on your Leica M.



BUILD AND HANDLING

If you've never picked up a Leica before, then your first impressions of the M are going to be similar to those of other photographers who are used to plastic-bodied DSLRs. For its size, the M is a heavy piece of kit. It's made mostly from metal and feels like something so robust that you could cheerfully hand it down to your grandchildren. However, Leica has gone one step further, adding water and dust-resistant weatherproof seals to the M to make it even tougher.

As one gets used to the camera's heft and somewhat boxy shape, the simple nature of the M's classic design shines through. Inspect an older Leica rangefinder, such as the M6, and you'll find there are really

In low light, with the fast M-mount lenses, the Leica M is great to use

only three controls that can be adjusted on the entire camera: aperture, shutter speed and focus. While the nature of digital photography means there is more to the M than this, the new camera does follow in these minimalist footsteps. The top of the camera features just four controls: a shutter-release button, a shooting-mode selector (single, continuous and self-timer), a dedicated movie capture button, and a shutter-speed dial featuring speeds from 1-1/4000sec plus B and an automated A setting for aperture priority.

The rear of the camera is dominated by its 3in, 920,000-dot screen (a vast improvement over the M9's 2.5in, 230,000-dot affair), which is used to navigate the camera's menu options, review

FEATURES IN USE LIVE VIEW AND EVF

THE NEW live-view mode in the Leica M is more useful than we first expected. Since it has a through-the-lens view, it avoids the parallax problem inherent in rangefinder-camera design and offers a preview of depth of field, white balance and exposure, with a live histogram.

Focus peaking outlines in-focus areas with a subtle red colour and an automatic enlargement of the central part of the frame activates when the focus ring is adjusted. The degree of enlargement can be adjusted from 5x to 10x.

An electronic viewfinder can be added, too. The 1.4-million-dot accessory (an optional extra) hinges up through 90° to allow shooting from awkward angles, and features a button to switch between the EVF and the screen. It would have been nice to see this automated via an eye-detection sensor.

While the live-view and EVF options add

flexibility, unfortunately they also result in a lack of spontaneity and speed. When shooting with the screen or EVF, all was good until the moment I pressed the shutter-release button. After shooting, the picture is displayed for a moment but doesn't vanish instantly if the shutter release is pressed again. In fact, it's impossible to capture another frame for the best part of a second while the live-view system resets itself.

The delay is also present if the image review setting is set to off in the camera's menu, and it even persists when shooting without live view, using the optical viewfinder, if the advanced metering option is active, since this also requires the shutter to be open. It seems that if you want to unleash your inner Cartier-Bresson and capture the decisive moment, you'll need to remember to shoot with centreweighted metering only, and steer clear of live view.



images and compose in live-view mode. To the left of the screen are six well-labelled buttons that bring up the main menu, allow playback and deleting of images, and provide access to ISO adjustment. On the right-hand side of the screen is a silver control dial and a four-way joypad.

All these controls fall nicely under the correct thumbs and fingers when the camera is held to the eye. The way in which you focus the camera depends on the lens in use: the 35mm f/2 Summicron we used in this test features an excellent finger indent making it very quick and easy to use. We also used a 50mm f/2 Summicron that has a more traditional focus ring. Leica is one of the few manufacturers that puts a good depth-of-field scale on its lenses, too.

METERING

When it comes to TTL exposure metering, Leica rangefinders have always been a rather basic affair: light passes through the lens and bounces off a mid-grey spot painted on the shutter curtain onto a sensor. In the viewfinder, left or right arrows indicate which way to turn the aperture ring while a steady circle indicates correct exposure. In aperture priority mode, the calculated shutter speed is shown.

This minimal viewfinder information (loved by many) is still the case in the new M, and if you remove its lens you'll still see grey

'The Leica M is made mostly from metal and feels so robust that you could cheerfully hand it down to your grandchildren'

patterns on the shutter blind in the pattern of centreweighted metering. However, two new metering modes have joined the party: spot and evaluative.

Since it's not possible to change the painted pattern on the shutter blinds, the M uses its main sensor to provide the extra two metering modes. It is a method that's almost like live view, but without actually showing the image. Spot and evaluative metering are available to choose once the advanced metering option is chosen in the camera's menu, and if this is the case you will hear the shutter opening to expose the sensor when you turn on the camera.

The evaluative metering is more accurate when faced with tricky situations, such as backlighting or overly light or dark conditions, and spot metering behaves as you might expect, covering an area roughly the same as the rangefinder patch in the middle of the frame. Yet for all its sins, centreweighted metering is predictable: yes, it gets confused occasionally, but always in the same way, so problems can be anticipated. Leica should

Below left and right: The Leica M is a camera for street photography, as can be seen in the two portraits below

be applauded for finding an innovative way of bringing new metering options to the M, however. Just be warned that powering up the sensor to perform advanced metering will affect responsiveness and decrease battery performance. No wonder the M Typ 240 has a new larger battery that is much better than the cell supplied with the previous M9 and M8 cameras.

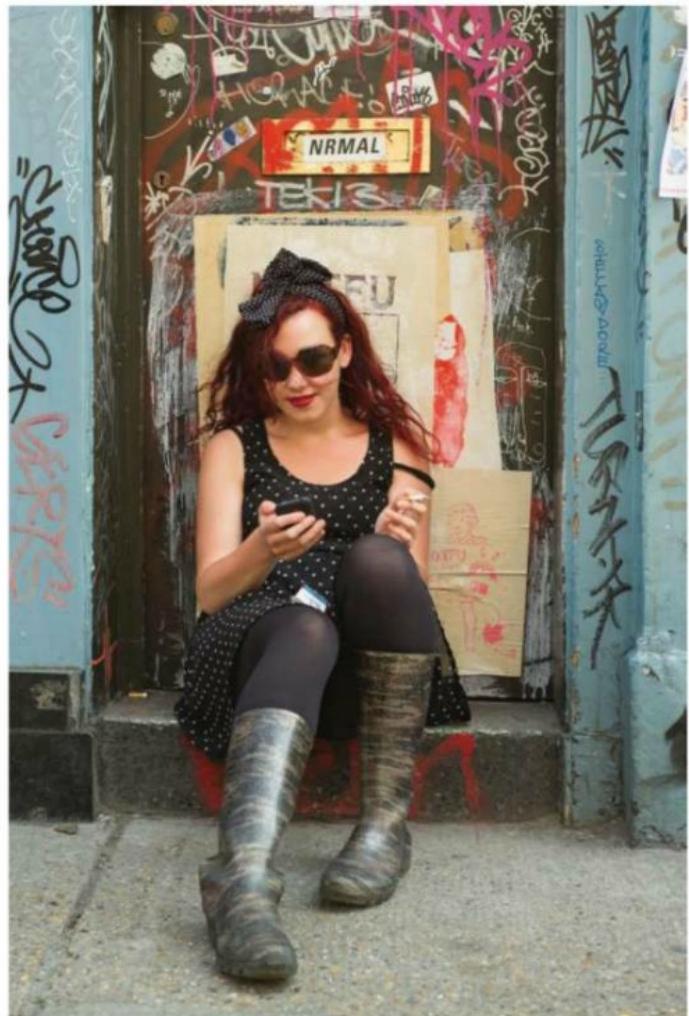
DYNAMIC RANGE

In everyday use, the M delivers the kind of dynamic range you'd expect of a digital camera in 2013. In JPEG mode, highlights tend to blow rather easily, but are recoverable in DNG raw format. In our lab tests, we recorded 12.57EV of dynamic range in a DNG file, which is easily enough to rescue overexposed skies and recover lost shadow information.

The M's pulled ISO 100 is not a real ISO setting, but rather a software workaround to allow shooting with wide apertures and long shutter speeds in brightly lit conditions. Typically, these software pull-ISO settings work by overexposing the image when it's captured, then pulling back the brightness in the same way that you might in Adobe Camera Raw post-capture. Hence, there is not as much room for correcting blown highlights at ISO 100 as there is at the sensor's native ISO 200 setting.



Bottom left: Colours straight out of the camera are bold, without being too saturated





FOCUSING

As with its predecessors, focusing on the M is an all-manual affair, so there is nothing we can say about autofocus performance. With its live view mode and electronic viewfinder, however, the M does bring with it some new options in the form of focus peaking and focus magnification, which blows up the central portion of the image by 5x to 10x.

While this is the least Leica-like way of working you can think of, it's an approach that works well and we found it useful for establishing accurate focus when shooting wide open with our 35mm f/2 lens – which, it turns out, is not well calibrated to the camera's conventional rangefinder (something that can be adjusted by Leica).

Back in the more traditional world, using the M's rangefinder focusing is still a nice way to work, especially with some of the system's better-handling lenses. It's fast, too, once you get the hang of it. In fact, I'd go so far as to say that a seasoned M user wouldn't be that far behind the AF systems in modern DSLRs, although you wouldn't want to follow focus in this way.

As we've already mentioned, Leica lenses sport a depth-of-field scale, which makes zone focusing easy and highly effective. The principle is simple: preset the distance on the focus scale and rely on depth of field to ensure that everything between the two f-stop markers is in focus. For instance, with the 35mm f/2 Summicron, it's easy to see that at f/8 everything from approximately 1.5–3m will be in focus when the lens is focused to 2m. I was soon able to estimate distances correctly when shooting, meaning it's possible to shoot more quickly than any AF system allows.

NOISE, RESOLUTION AND SENSITIVITY

The CCD-based M9 had a sensitivity range of ISO 160–2500, which was considered a little pedestrian next to cameras costing a tenth of the price. With CMOS sensor technology we'd hoped to see this pushed to the limit but, sadly, the M only offers ISO 200–3200 sensitivity, with the option to extend to ISO 100–6400 through internal software trickery. To put this in perspective, the big-name DSLR and CSC manufacturers are now routinely offering top ISO 6400 settings, expandable by a further 2 stops. Pro-spec cameras such as the Canon EOS-1D X or EOS 5D Mark III offer even more, and cost less.

When used at its top ISO sensitivity, images from the M are not overtly noisy, though, so at least results from this setting are usable, but they are lacking in biting sharpness, which is a shame. Better-quality noise reduction is available by applying Adobe Lightroom's magic to a DNG file than relying on the camera's built-in noise-reduction processing.

That said, the M is very enjoyable to use in low light. It's easy to focus when one finds a speck of detail to look at with the rangefinder patch, and the wide apertures of many of the system's



Facts & figures

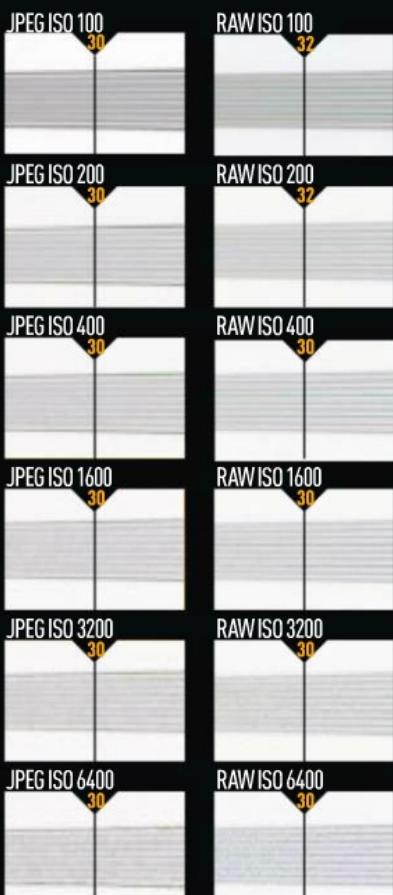


Price	£5,100 (body only)
Sensor	24-million-pixel, full-frame, CMOS sensor
Output size	5952 x 3976 pixels
Focal length mag	1x
Lens mount	Leica M
File size	20–48.2MB raw, 6MB JPEG on card (approx)
File format	DNG (raw), JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30–1/4000sec in 1/3EV steps, plus bulb
Max flash sync	1/180sec
ISO	ISO 100–6400 (extended)
Exposure modes	Manual, aperture priority
Metering system	Centreweighted using three reflective bars on shutter curtains or advanced on sensor, centreweighted, spot or multi-field ±3EV in 1/3EV steps
Exposure comp.	Auto, 7 presets, plus custom and manual
White balance	No
White balance bracket	No
Dust reduction	No
Drive mode	Max 3fps for 8 frames
LCD	3in TFT with 920,000 dots
Viewfinder type	Optical, 0.68x magnification, with brightlines
Field of view	Approximate, indicated with brightlines
Dioptr adjustment	No, optional corrective lenses
Focusing modes	Manual focus only
AF points	N/A
Focusing screen	N/A
DoF preview	N/A
PC socket	No
Built-in flash	No
Cable release	No, optional standard remote release
Memory card	SD / SDHC / SDXC
Power	Rechargeable Li-Ion battery
Connectivity	No USB
Weight	680g (without battery or card)
Dimensions	139 x 42 x 80 mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 50mm f/2 Summicron lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Noise is extremely well controlled, especially colour noise. This image was shot at ISO 3200 and shows virtually no noise



FOCAL POINTS



Shooting screen



Menu screen

SET	CAMERA
Lens Detection	Automatic
Self Timer	2 s
Light Metering Mode	Advanced
Exposure Bracketing	Off
Flash Sync. Mode	Start of Exp.
Auto Slow Sync.	1 / focal length

Image file selection

FILE FORMAT
DNG
JPEG fine
JPEG basic
DNG + JPEG fine
DNG + JPEG basic



Skies are well rendered, with a natural shade of blue and no hint of cyan

 lenses let in loads of light. It's also easy to hold still at slow shutter speeds. I had no problem working with a 35mm lens at 1/15sec and constantly achieved shake-free results. It goes without saying that image stabilisation is not a feature you'll find on the Leica M Typ 240.

When it comes to resolution, there aren't many lenses around that will perform better than those of the Leica M system. You'll often struggle to find any real-world differences in sharpness between the edge and middle of the frame, and it's great to have the confidence to shoot wide open at f/2 (or even f/0.95 if you have the funds available for a 50mm Noctilux) and know you are still getting great performance.

The camera's sensor, however, doesn't live up to the quality of the image being projected onto it. Despite the move to more modern CMOS technology, images from the M lack the 'bite' you'd expect from a 24-million-pixel, full-frame camera that has no optical low-pass (anti-aliasing) filter. If anything, images from the older M9 are more detailed at normal ISO settings. This is backed up by our lab tests, in which the M resolved 32 line pairs per mm. That's pretty much what we'd expect for a sensor of this type, but sub-standard given the lack of an optical low-pass filter.

WHITE BALANCE AND COLOUR

The M Typ 240 delivers bold colours without going over the top. We never saw a cyan sky or an oversaturated red post box. Photographing streets in east London on a sunny day gave great-looking vibrant results.

White balance is spot on, too, resulting in accurate skin tones even when strong coloured backgrounds are present, although strangely our test chart came out a little on the green side. In artificial light, the camera compensated for the colour temperature of tungsten and fluorescent light without eradicating it completely, giving a natural result. In mixed lighting situations, the M did as well as any camera tends to, picking a mid-point white balance that can make extreme colour temperatures look a bit odd.

In the camera's menu there are now

three film mode options: vivid colour, smooth colour and black & white, which can be fine-tuned. Each of these is very well implemented without being gimmicky; the smooth colour option is particularly good if you like your colours muted.

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Uniquely for an M-series camera, the M Typ 240 offers live-view composition and the ability to shoot with an optional electronic viewfinder (EVF), as well as the traditional and much-loved optical rangefinder viewfinder. A press of the LV button opens the camera's shutter, powers up the sensor and activates the screen, enabling photographers to preview more accurately how their images will appear and compose without parallax error.

It's not a bad implementation of live view – accurate focusing is especially easy – but it's not the most responsive technology, and working in this way does lead to some frustrating delays.

Sadly, the optical finder is not without its problems, either. AP has always been a fan of M-series viewfinders, which are typically large, bright and don't distract from the picture-taking experience. The viewfinder on the M is certainly bright and clear, but the framelines, which show how much of a scene will be captured with the current lens, are only visible when the camera is switched on. This reduces spontaneity, since you can't quickly raise the camera to your eye to see what a composition will look like, or if a lens needs to be changed, without first powering up.

What's more, there is now no switch to swap between different framelines with the camera at your eye. This unique and innovative feature has been present on M cameras since the M3 in 1954 right up to the M9 in 2003, and is extremely useful for working out which lens you need. I'm not sure why Leica chose to ditch it now.

The M's framelines can now be switched between red and white, but this is a far less useful feature than being able to see and change them when the camera is switched off. **AP**

Competition



Fujifilm X-Pro1

TESTED AP 31 MARCH 2012



Sony Cyber-shot DSC-RX1

TESTED AP 19 JANUARY 2013

THE MOST obvious competition for the Leica M is Fujifilm's X-Pro1, an interchangeable-lens camera that is strictly a CSC, but one that gets much of its handling and styling from rangefinders such as the Leica M Typ 240. While the X-Pro1 has only a 16-million-pixel resolution, compared to the 24 million pixels of the Leica M, its sensor technology is very advanced, resulting in fantastically crisp images. If you don't mind a fixed 35mm f/2 lens, then the Fujifilm X100S is also worth investigation. AF is much improved over the first version of the camera and the same X-Trans sensor technology delivers crisp detail and sharpness.

Also consider the Sony Cyber-shot DSC-RX1, a full-frame compact camera that delivers DSLR-like results from a 24-million-pixel sensor and fixed Carl Zeiss 35mm f/2 Sonnar lens. Plus, it fits in your coat pocket.

Verdict

IN UPDATING the Leica M9 with more current features, one can't help get the feeling that Leica has slightly missed the point with the M Typ 240. Yes, the additions of live view, an EVF and full HD video are welcome (especially for Leica R-mount owners), but these features have handling snags that smack of a product that hasn't been thought through properly, and this impacts upon the M's performance as a rangefinder camera. What Leica photographers really wanted was higher ISO performance and a sensor that could gather more detail, and here the M doesn't deliver as much as expected. Maximum ISO is only a 1/2 stop more than the M9, with a boost to take it to ISO 6400. Also, the sensor doesn't record as much detail and sharpness as competitor cameras.

The compromises made while adding new technology to the M have slightly spoiled the experience of shooting with a rangefinder. Leica M photographers choose their equipment because they want something different that offers an alternative way of working and superlative image quality. The new M is still a very enjoyable camera to use, and one that makes you feel like you are really creating a picture and observing the world. However, as a serious photographic tool, the M Type 240 is something of a sideways step from the M9, rather than the step up that Leica undoubtedly meant it to be.

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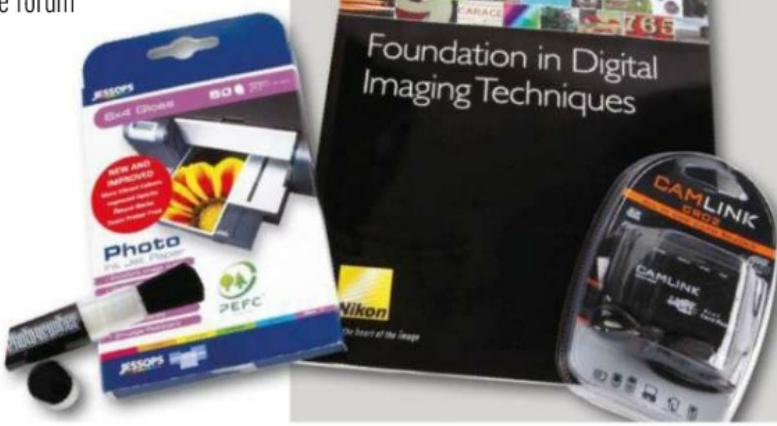


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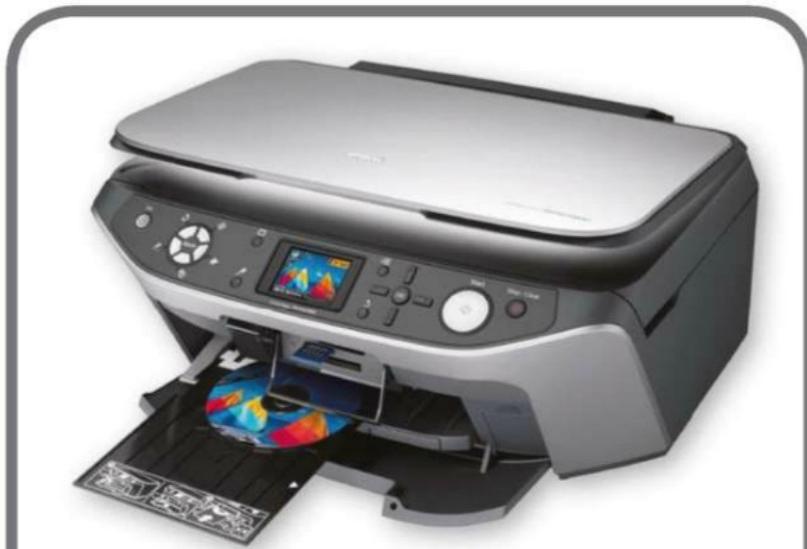
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PRINT HEAD NEEDED

Q I have an Epson Stylus Photo RX640 printer, which may need a new print head. Epson no longer has any in stock, so could you tell me where I could obtain one? **L Croucher**

A First, what makes you think that the print head needs replacing? If it will print but the quality is compromised, it could just be a stubborn blockage. Have you tried a dedicated head-cleaning kit? Assuming you're certain that the print head needs replacing, the Supplies

Shop has replacements listed on its website, but at £82.80 plus delivery, you might want to consider your options. Should you prefer to repair, rather than replace, you can order online at www.thesuppliesshop.co.uk or by calling 0844 4141 567.

Chris Gatcum

PRICE DIFFERENCE

Q I would accept the logic of Chris Gatcum's reply to my question (Ask AP, AP 4 May) about the price difference of DSLRs with and without anti-aliasing filters if both models sold for the same, or a similar, price, but the additional price for the lower-specification model appears greedy. Perhaps the lower-specification model, without the filter, should be the 'base model', and the higher specification model, with the filter, should be the luxury model. How would new-car sales work if the manufacturers tried to charge more for a lower-specification model than a higher-specification model, if the only difference were a specific part that had a known value?

Chester Willey

A Cameras that do not have anti-aliasing filters are not less well specified than those with them. In fact, the attraction is that a non-filter camera will be able to record more information than a camera that does use a filter. The model that doesn't have an anti-aliasing filter is capable of producing sharper and more detailed results (albeit with an increased risk of moiré), so it is actually the superior camera. So, while you are indeed paying more for a camera that has effectively had 'a bit removed', the return comes in the improved picture quality. The additional cost is a factor of the lower production volume of the non-filter sensors – thus they are more expensive per unit to make and install.

Chris Gatcum



SEARCHING FOR 110 FILM

Q I have a Pentax Auto 110 outfit, which I haven't used for a while due to lack of film. I notice in *Testbench: Six of the Best* you recommend a Rollei A110 (AP 11 May) and mention 110 film, which I think is from Lomo. Is it any good? **David Carter**

A You're right that the 110 film mentioned is from Lomography (shop.lomography.com/db/films/110-film), and you have a choice of colour negative (ISO 200), colour transparency (ISO 200), black & white negative (ISO 100) and redscale (ISO 200). I haven't tried any of them myself, but I can state they are the best 110 films on the market – although this is because they are the only 'new' 110 films on the market.

So, to a certain extent, you can argue that it doesn't really matter whether these films are good, bad or indifferent: if you have a desperate urge to dust off your Pentax Auto 110 and shoot some frames, they're your only option (unless you want to try out-of-date film, which won't be as good). It's not a particularly cheap exercise, though. The film is almost £7 a roll from Lomography, and the company's processing starts at £10 for a standard 'develop and scan' service (add £2 for transparency or black & white films, and more if you want prints). Almost £17 for 24 diminutive 110-format exposures is why I haven't tried them myself. **Chris Gatcum**

FROM THE AP FORUM

Why shoot raw+JPEG?

PentaxManiac asks Why should I shoot both raw+JPEG? Isn't a JPEG contained in the raw image, because surely that's what I see on the rear screen when I shoot in raw? I've also been told that's the reason my Epson P-3000 storage device/image viewer (and similar models) can show any raw image, even from cameras made recently.

Also, if I really want a JPEG as well as a raw file, I can make one and do a 'Save

AP GLOSSARY

110 FORMAT

The 'miniature' 110 film format was launched by Kodak in 1972, and is effectively a smaller version of the company's 126 film format that appeared almost a decade earlier. Like 126 film, 110 film is cartridge-based, so loading a camera typically requires nothing more than opening the camera back and dropping a pre-loaded plastic cartridge in. The self-contained nature of the cartridge means the film doesn't need to be rewound when it is finished, either.

This ease of use is what made the 126 format – and Kodak's Instamatic cameras – popular among 'happy snappers'. The 110 format improved on this in a number of ways, as it allowed cameras to be made smaller, lighter and even more convenient for point-and-shoot photography. Indeed, some cameras actually use the plastic 110 film cartridge itself as the 'camera body', merely adding a lens and shutter unit in front of the film aperture.

However, it was not just low-cost, mass-market, fully automated 110 cameras such as Kodak's Pocket Instamatic models that proved popular. Enthusiast photographers were drawn to the format by 'miniature SLRs' such as the Minolta 110 Zoom, which offers aperture priority shooting, and the Pentax Auto 110 with interchangeable lenses.

The downside is that the size of the image produced by the camera is reduced. While 126 film delivered a 28x28mm square image, a 110-format frame measures just 17x13mm (which, incidentally, is not that different to the 17.3x13mm sensor size found in many four thirds digital cameras). As a result of this diminutive frame size, fast 110 film wasn't an option – even ISO 400 made a coarse 6x4in enprint. Production of 110 film originally ended in 2009, just one year after the 126 format, although it has now been resurrected by Lomography.

LACK OF INSTRUCTIONS

P Even though we are in the new age of digital photography, I am still a big film fan and have a number of Canon cameras, from the A-1 to the EOS models. I have just refurbished my darkroom and have acquired a Fujimoto System 700 enlarger. Sadly, it didn't come with any instructions as to how to use it, so could you tell me where I can obtain some instructions for it?

J Motherby

as' in-camera or later, which saves both that and the raw original. There are even high-end cameras with two card slots, on which people save raw to one and JPEG for all the same shots to the other.

P Stoddart replies Shooting raw+JPEG means you have access to the full image immediately, whereas with raw only you have to process the image first. Most computers read JPEG files as part of their operating system, so it's a format without software install. In fact, a lot of DVD players read/play JPEGs. It's true that a lot of raw formats contain a preview image, but this is low res compared to the full res of the raw data.

So you could think of raw+JPEG as like shooting negatives and getting a print done straight away. If the 'print' is no good, you can go back to the negative and improve on it.

A Fujimoto made numerous enlargers, and the closest I can find to your Fujimoto System 700 is the slightly more elaborately named Fujimoto System 700 Intelligent Colorprint System VR-70 (the VR-70 being the model name). Unfortunately, even if this is the same colour enlarger as the one in your refurbished darkroom, I have been unable to find a copy of the instructions. Can any AP readers come to your assistance?

Chris Gatum

PeteRob replies Why not shoot both? Where I have covered an event for someone resulting in a lot of pictures that are not too interesting to me, shooting JPEG with raw as a safety net makes a lot of sense – although the downside is the space requirement.

AlexMonro replies I shoot raw+JPEG on my cameras that support both at once so I can use the JPEG files as a form of digital contact sheet. It gives me a full-sized image (as opposed to the JPEG thumbnail contained in the raw file) that I can inspect to decide which images are worth doing a full raw conversion. The additional memory used is only about 20–25%, which isn't a big problem with current memory cards.

Some cameras have a feature that allows you to create a JPEG from a raw file in-camera, changing parameters such as colour balance and contrast.

In next week's AP

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HANDS-ON

SAMSUNG GALAXY NX

We get hands-on with the Galaxy NX, the first interchangeable-lens camera to house an Android operating system



AP GUIDE



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE
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Samyang T-S 24mm f/3.5 ED AS UMC

Andrew Sydenham tests a 24mm tilt-and-shift lens, which seeks to deliver the technical advantages of a perspective control lens with focus tilt-and-shift in an affordable package

TILT-AND-SHIFT lenses feature the film-plane-movement control normally associated with large-format monorail or studio cameras. They are considered to be very specialist kit designed for architectural and landscape photography where adjustment of the plane of focus and distortion control are key elements. Traditionally, tilt-and-shift lenses have been so expensive that the casual snapper hardly dare touch them. However, at under £1,000, Samyang's T-S 24mm f/3.5 ED AS UMC is the most inexpensive of its type currently available, and includes features comparable with the benchmark Nikon and Canon tilt-and-shift lenses. Available in a range of mounts, it brings tilt-and-shift capability to a wider audience of DSLR users.

FEATURES

In common with all other Samyang DSLR lenses, the aperture on the T-S 24mm is set manually on the lens ring in $\frac{1}{2}$ stops from

DATA FILE

RRP	£949
Street price	£949
Filter diameter	82mm
Elements	16
Groups	11
Angle of view	83.5° (diagonal)
Diaphragm blades	8
Aperture range	f/3.5-22
Minimum focus	20cm
Length	110.5mm
Diameter	86mm
Weight	680g
Lens mounts	Nikon F, Canon EF, Sony Alpha, Pentax K
Accessories	Soft lens pouch, front and rear caps

'The lens will fit a wide selection of current DSLRs from Canon, Nikon, Pentax and Sony'

f/3.5-22. You won't find the f-stop value recorded in the camera metadata unless you set it up specifically. Focusing is manual only, but this has always been the case with tilt-and-shift lenses – the considered and precise workflow dictated by these lenses would never suit autofocus anyway. Also, focusing down to a minimum distance of 20cm means the lens is well matched to studio close-ups and confined shooting conditions.

The optical design is nevertheless advanced, and consists of 16 elements arranged in 11 groups, including two aspherical and two extra-low dispersion (ED) elements, designed to reduce chromatic aberration. The UMC coating on the front element is a multi-coating designed to minimise reflections and increase contrast.

The tilt-and-shift ranges are substantial and provide all the adjustment needed for normal operation, shifting 12mm in each direction in the axis parallel to the sensor, and tilting 8.5° each side of neutral. The alignment of the tilt-and-shift settings in relation to each other can be adjusted by rotating the lens mounting in 30° steps. In simple terms, the adjustments allow you to shift what the sensor is seeing within the covering area of the lens, and tilt the plane of focus so areas that wouldn't normally be in focus at the same setting are sharp (or unsharp as required).

The lens will fit a wide selection of current DSLRs from Canon, Nikon, Pentax and Sony, and adapters could expand the repertoire to include mirrorless and micro four thirds models.

This Canon 24mm prime lens is dwarfed by the Samyang 24mm T-S





24mm



Photomerge of three images



BUILD AND HANDLING

The Samyang T-S 24mm has a very satisfying chunky and workmanlike feel to it. The texture and finish of the metal coating, and the high-quality plastic and rubber finishing are a delight and quite clearly give the impression of great build quality at this price point. Weighing 680g, it is quite a beast and dwarfs our trusty Canon 24mm studio lens, but with the scope of adjustment available and two setting knobs, their corresponding locking nuts and two rotation switches, the functionality is well accommodated and as compact as it possibly could be.

The lens has a very large rubberised focusing ring with a good grip and a smooth, damped operation, and once set it will not slip out of focus readily. Focusing with the aperture fully open and then remembering to stop down to the working aperture before shooting takes some getting used to, and inevitably mistakes will be made. Although the knurled aperture ring is proud of the focus ring, I found I was catching the focus ring when stopping down, which altered my set focus on occasion, so that is something to watch out for.

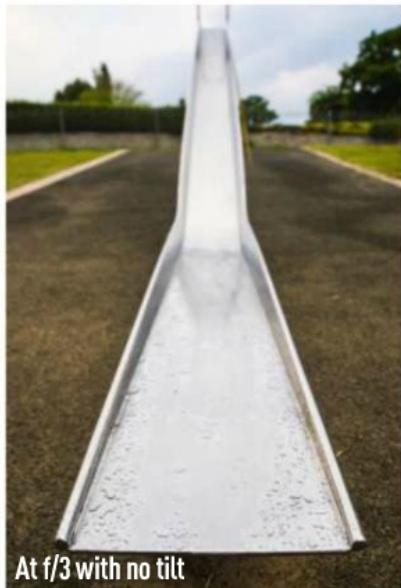
I found the tilt scale adjustment rather loose – it is advisable to support the weight

Above left: 24mm view

Above right: At f/3, significant vignetting is visible at this maximum degree of shift

of the lens when adjusting this scale, as it can drop of its own accord. I was inclined to use a tripod with this lens set-up, as setting the adjustment scales is a two-handed process that requires practice and dexterity. I did experiment with a handheld approach and there is in fact plenty of scope to use it in this way, as the lens and body combination is not too heavy for extended shooting sessions.

The lens isn't an internal focus design and extends 4.3mm when focused to the closest distance. The filter thread, however, remains stationary and the extension is so small as to have little practical impact. The lens pouch supplied is little more than a drawstring bag for protection from dust, so extra protection in the camera bag is necessary to avoid damaging the controls and switches that protrude from the lens body.



At f/3 with no tilt



At f/3.5 with 3° of tilt

Left: The slide handrails have been brought into focus by 3° of tilt

Below: The wagon wheel has been brought into focus by 4° of tilt



At f/3.5 with no tilt



At f/3.5 with 4° tilt

IMAGE QUALITY AND RESOLUTION

Samyang's prime lenses are well respected for their image quality and performance. Indeed, we awarded the firm's 35mm f/1.4 AS UMC lens five stars in AP 27 August 2011, so I was particularly excited about putting this slightly niche product through its paces.

Resolution testing was carried out using a 24-million-pixel Nikon D600 on our reference Applied Image Chart. At f/3.5, centre sharpness was good, falling off towards the edge of the frame with slight chromatic aberration becoming apparent at the outer extremes. Stopping down to f/5.6 and f/8, centre sharpness becomes exceptional and is excellent right to the

At f/3.5 with no tilt



At f/3.5 with 4° tilt



edges of the frame, only falling away in performance at the smaller apertures of f/16 and f/22. With full shift applied to the lens, edge sharpness is still good right out to the edge of the frame.

Optically, this lens is best used at f/5.6 or f/8, when its performance equates to that achievable with a prime 24mm lens – the main difference being that a prime lens would resolve superbly at f/3.5. Edge resolution is the acid test of lens sharpness and this lens is not fully capable of extending its excellent centre performance to its boundaries.

Minor barrel distortion is apparent as

The shift scale has been used to throw the hands out of focus (above right)

Grey card vignetting test

indicated in the bowing of the lines in our chart, but this is reasonably easy to correct. That said, any distortion in a lens used for architectural projects is undesirable.

Control over vignetting is very good: it is visible at f/3.5 and f/4 but has virtually disappeared at f/5.6, and is intrinsically far less apparent than I would expect in a prime 24mm lens at any level.

In the centre of the frame it is difficult to find any chromatic aberration as modern ED glass technology largely deals with this distortion. At aperture extremes and full tilt-and-shift, however, there are certainly traces present towards the edges of the frame. **AP**



Verdict

THE SAMYANG T-S 24mm f/3.5 ED AS UMC is constructed to a very high standard. It has the feel and demeanour of a scientific instrument and should survive the rigours of location photography well. In technical tests, it gives a good account of itself and, although not absolutely top notch, is comparable at its best apertures with the higher-priced opposition, putting in a fine performance in real-life tests.

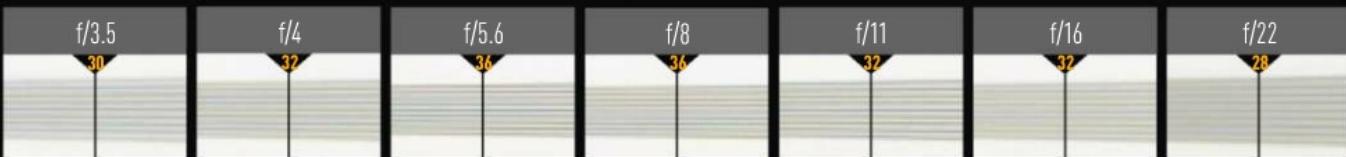
The number of uses to which a tilt-and-shift lens can be put is quite staggering – everything from portraiture and product still life to architecture and landscapes. Once you've experienced the luxury of the control and versatility it can bring to your photography, it soon becomes a must-have lens.

A serious architectural photographer working in this specialist field won't take cost into consideration when choosing a tilt-and-shift lens, as quality and performance are paramount, and small distortions and any inadequacies in resolution are too obvious in the sharp detail and straight lines of urban buildings. The Samyang T-S 24mm is neither affordable enough nor of sufficient quality to tempt any serious buyer away from their established kit. In truth, I consider this to be a creative lens at a price aimed at photographers wanting to expand their horizons and sample the delights of tilt-and-shift photography without taking a leap into hyperspace.



RESOLUTION

The resolution chart at each full aperture shows the best performance at f/5.6, which is significantly better than wide open or fully stopped down – a problem with a lens designed to enhance sharpness and likely to be used at small apertures



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ON TEST

PAGE 51

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95mm	£49.95

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40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

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SRB's ND filters are used to tone down a bright sky

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Individual Filters

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1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
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F6 Body	£1,530	35mm f1.8G AFS DX	£175	SB-R1C1 Commander kit	£599	
D3X Body	£4,999	40mm f2.8 Macro AFS DX	£219	SU 800 Commander	£280	
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500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272	50mm f0.95 Noctilux - Blk	150- 500mm DG OS	35mm f1.4 ZF.2/Z
750/750 PRO Tx Kit	£1,320	Fresnel 200 Spot	£520	28mm f2 Summicron	50- 500mm DG OS nikon	35mm f2 ZF.2/Z
750/750 PRO Travelpak Tx Kit	£1,749	Pulsar Tx B/Trigger card	£129	35mm f2 Summicron	85 f1.4 EX DG HSM	50mm f1.4 ZF.2/Z
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Fujifilm XF 100mm Macro	£395	Nikon AF-S VR	£1,349	Sigma 70-200 f2.8 EX DG OS	£899	21mm f2.8 ZF.2/Z
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Fujifilm X-Pro 1 18-55mm	£99	Nikon AF-S VR	£1,429	Sigma 85 f1.4 EX DG HSM	£669	50mm f1.4 ZF.2/Z
Fujifilm X-Pro 1 18-55mm	£99	Nikon AF-S VR	£1,429	Sigma 100 f2.8 EX DG HSM	£2,249	85mm f1.4 ZF.2/Z
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Fujifilm X-Pro 1 18-55mm	£99	Nikon AF-S VR	£1,429	Tokina 100 f2.8 Macro ATX Pro	£395	25mm f2.8 Bogen ZM
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Fujifilm X-Pro 1 18-55mm	£99	Nikon AF-S VR	£1,429	Mini TT1 CE Nikon	£149	
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Fujifilm X-Pro 1 18-55mm	£99	Nikon AF-S VR	£1,429	1x Mini 2xFlex Nikon	£419	
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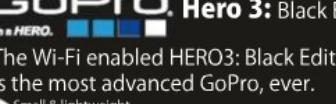
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CUSTOMER REVIEW: D600 Body

'Superb replacement for D700'
AlphaMan - N.W. England

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NEW! D7100 + 18-105mm £1047



NEW! D7100

From £949



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D7000 Body £599
D7000 + 18-105mm VR £739



D4 Body	£4249
D4 Body	£4249

Nikon Capture NX2

System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details £132.95

Nikon Capture NX2 Upgrade £84.99

SONY

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A99



A99	From £2099
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Panasonic

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NEW! G6 + 14-42mm + 45-150mm £799
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NEW! GF6 + 14-42mm £479
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GH3



GH3 Body	£949
GH3 + 14-140mm	£1299
GH3 + 12-35mm	£1679
GK1 + 14-42mm PZ	
RRP £749.99	£399

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E-P5 Silver, Black or White



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NEW! E-P5 + 17mm	£1349
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E-PL5 + 14-42mm + 40-150mm	£649
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OM-D E-M5



OM-D E-M5 Body	£795
OM-D E-M5 + 12-50mm	£949
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Olympus 45mm f1.8	£218

K-5 II



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K-5 II + 18-135mm WR	£1049
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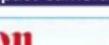
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150 F3.5 PS M-.....£149	HGT250QR.....£139	120 F4.5 M-.....£149	11-20 F2.8 ATX Pro.....£369	KE1 body box.....£149	
150 F3.5 S-.....£79	HGT250QR.....£139	120 F4.5 M-.....£149	11-20 F2.8 ATX Pro.....£369	KE1 body box.....£149	
150 F3.5 PS M-.....£149	HGT250QR.....£139	120 F4.5 M-.....£149	11-20 F2.8 ATX Pro.....£369	KE1 body box.....£149	
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PRINTER INK CARTRIDGES



EPSON
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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

**Ink Test
Winner**



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T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1280
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	
T0341/8, each	£15.99 17ml	Check Website.	
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	C64, C66, C84, C86
T0452/3/4, each	£11.99 4ml	£3.99 21ml, 3 for £10.99	CX3600/3650, CX6400, CX6600
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	Parasol Inks
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Seahorse Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Photo R800, R1800
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Frog Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0551 Black	£8.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245,
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	RX200, RX245, RX520, RX525
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Duck Inks
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	D68, D86,
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Teddy Bear Inks
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	S20, S21, SX10/105/110/115/200/205/210/215
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791/2/3, each	£12.99 10ml	Check Website.	Photo 1400
T0794/5/6, each	£12.99 10ml	Check Website.	Owl Inks
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800WF/810WF/830FWD/B30FWD
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T0871/2/3/4, each	£7.99 11.4ml	Check Website.	
T0877/8/9, each	£7.99 11.4ml	Check Website.	
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T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
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T1281 Black	£7.99 5.9ml	£4.99 13ml	S22, SX125/130, SX420W/425W/445W,
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	BX305F
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Fox Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	SX420W/425W/445W/S25WD/620FW,
T1292/3/4, each	£10.99 7ml	£4.49 13ml	BX305F/S20FW/S25WD/535WD/625FWD/630FW
T1571-9, each	£20.99 25ml each or £164.99 set of 8	£14.99 17ml each or £107.99 set of 8	BX635FWD/BX925FWD/BX935FWD, B42WD
T1591-9, each	£13.99 13ml each or £74.99 set of 6	£13.99 13ml each or £74.99 set of 6	Photo R3000 Turtle Inks
T5591-6, each	£41.99 80ml each or £329.99 set of 8	£41.99 80ml each or £329.99 set of 8	Photo R2000 Kingfisher Inks
T5801-9, each	£24.99 set of 4	£14.99 set of 4	Photo R2000 Penguin Inks
No.16 Set of 4	£7.99 5.4ml	£4.99 18ml	Photo Pro 3800, 3880
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No.16XL Black	£14.99 12.8ml	£4.99 18ml	Workforce WF-2010W, 2510WF, 2520WF,
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No.24 C/M/Y, each	£7.99 4.6ml	£3.99 13ml	
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No.18 Black	£7.99 5.2ml	£4.99 18ml	Expression Photo XP750, XP850
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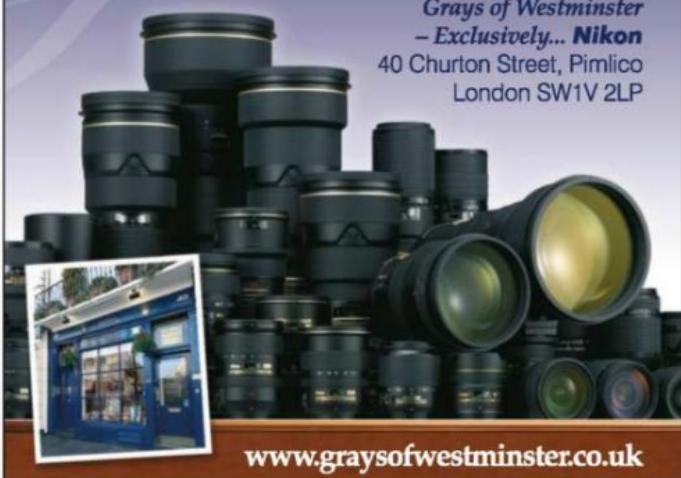
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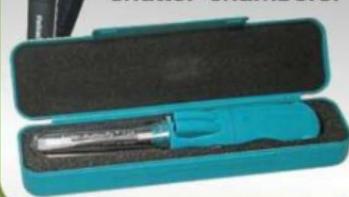


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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THE NIMSL0 3D isn't the first stereo camera that I've used, but it differs significantly from all the others in the way in which it is designed to yield a three-dimensional image. Generally, stereo photography works by presenting the left and right eye with slightly different images, and allowing the brain to do the work of reconstructing a stereo scene. Technicalities vary, but some kind of device is required, be it a viewer held up to the eyes or polarised spectacles to see a projected image.

The Nimslo process, on the other hand, results in prints that are held in the hand and viewed without any additional apparatus or tricks of the eye. Probably most familiar as novelty postcards, these lenticular prints, as they are called, have a ridged surface, and, if examined closely, are revealed to consist of tiny elongated prisms. When held at the correct distance, the result is that a different image is seen according to the angle at which the print is held.

This technology wasn't used exclusively for stereograms. I remember at the time of decimalisation, in 1971, there were little converter cards made, in which the price in pounds, shillings and pence magically appeared in new pence when the card was tilted slightly. Not all uses were so worthy, though. There were also saucy seaside postcards in which a bathing beauty's bikini top vanished when the viewing angle was changed!

Perhaps because of the high cost of prints, the Nimslo never really took off. When they appear on the market, the cameras I've seen have all been in pristine condition, suggesting they have had little use. I found mine on eBay five years ago and paid £15, which was reasonable. It came in its original box with its original leather case, and a set of stickers to put on the exposed cassettes to warn the processor that this was no ordinary film. The boxes still have their price stickers – £129.95 for the camera and £11.95 for the case, which translates to around £600 today.

In the early 1980s, when it was first launched, I recall seeing the Nimslo on display in the local branch of Dixons. The staff had obviously shot a quick test roll, and although the prints on display undoubtedly demonstrated the stereo effect, the



subject matter consisted of various members of staff posing behind their counters! With that memory in mind, I resolved to try to find some more interesting subjects for my four-eyed wonder.

As far as I know, there are no longer any commercially available services producing prints from Nimslo negatives. I'm not a purist – my interest in old film cameras doesn't prevent me from using computers, and I'm happy to mix and match with digital processes. There's a wealth of information about stereo photography on the internet, and I find the photo-sharing site Flickr to be a great source of informed comment on all manner of photographic techniques. That's where I first came across the 'wiggle gif' – an animated image made up from the separate frames of a Nimslo (or other) stereo picture. It's a way to convey something of the 3D experience by using the phenomenon known as motion parallax.

I took the Nimslo with me on a short break to Rome, where the streets are at times heaving with 'living statues'. I found three pairs of fakirs plying their trade, and they make a good subject for a 3D photo (see below). You can't see the effect in print, but if you follow the link (www.flickr.com/tony_kemplen/8704592943/in/set-72157633279889075) you'll be looking at a 19th century illusion, photographed with a 20th century camera, and made visible through 21st century technology. **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. To see more photos from the Nimslo, visit www.flickr.com/tony_kemplen/sets/72157633279889075/

Editorial

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Sleekly crafted in aluminium for strength, lightness and luxurious looks, the RX100 inherits many advanced imaging features from Sony's range of A-mount and E-mount camera families.



SRP £449.00

AP price £439.00*

Add a Sony LCJ-RXAB ever ready case for only £34.99 when bought with the RX100! (Normally £69.99)

Samsung GALAXY NX + 18-55mm f/3.5-5.6 OIS

Share everything, from anywhere.

The Galaxy NX is a high-performance compact system camera and is the first interchangeable lens camera with 3G/4G LTE and Wi-Fi connectivity, allowing you to take professional photos and share them immediately in any situation.



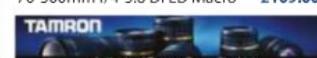
Kit SRP £1,299.00

Due July '13

See our first thoughts on this new camera from Samsung by visiting blog.parkcameras.com

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